



HISTORIC
DEVICES, BADGES, AND WAR-CRIES.

BY
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"IMPRESSES QUAIN'T."—*Milton.*

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P R E F A C E.

A FEW papers upon the subject of "Devices and Badges" have already been published by the Author in the *Art Journal*, and the favourable manner in which they were received, encourages her to hope that the present volume may be of interest to the general reader, as well as of use to the archæologist.

She would not have ventured to publish a work so full of classic quotations, had she not been fortunate in the assistance of her kind friend, Mr. W. S. W. VAUX, Keeper of the Coins and Medals at the British Museum.

KENSINGTON, *July* 1870.

HISTORIC DEVICES, BADGES, AND WAR-CRIES.

PART I.—DEVICES.

“Here’s now mystery and hieroglyphic.”

BEN JONSON, *The Alchymist*.

“Quaint devices, deftly blazoned.”

KINGSLEY.

DEVICES and badges form a branch of heraldic study, the importance of which has not been sufficiently appreciated. It is of the greatest value to the archæologist, in helping him to ascertain the origin and fix the date of an infinity of works of Art. The knight bore his device upon various parts of his dress; it was embroidered upon his surcoat and on the caparisons of his horse; it was engraved upon his armour and his arms, inscribed upon his objects of daily use, his books, his plate, his bed, and his household furniture. On Majolica ware we see painted the devices of the dukes of Urbino, and those of the Medici popes appear in the Loggie of the Vatican.

The badge and the device, though often confounded, are essentially distinct in character.

The badge or cognisance (from the Norman term *cognoissance*, a mark, or token, by which a thing is known) was a figure selected either from some part of the family coat, or chosen by the owner as alluding to his name, office, or estate, or to some family exploit; and sometimes it was granted by the sovereign as a token of his favour. It was worn by the retainers of princes and powerful barons, to declare visibly the liege lord to whose service they were attached. It glittered on the standard; was embroidered upon the sleeve, breast, back, or

other parts of the dress ; in later times was stamped or engraved on metal, and attached to the sleeve, just as is the badge of the waterman or ferryman of the present day—one of the few remnants, now existing, of this once important mark of fealty and vassalage.

Badges were greatly in favour in England from Edward I. to the time of Queen Elizabeth. In the reign of Edward III.¹ they were used in profusion, and the principal houses, in imitation of the Royal Family, had a distinctive mark for their retainers, a secondary token of family distinction, no doubt, at the time, better known by their dependents than the personal arms or crest of the liege lord to whom they belonged. "Might I not know thee by thy household badge?" says Shakspeare. Badges were hereditary in families, and to deprive a nobleman of his badge² was a punishment of the deepest degradation.³

How many of the most interesting associations of feudal history are connected with the badge! The "Broom branch" of the Plantagenets, the "Roses" of the rival houses, "the Sun of York," the "Bristled Boar" of King Richard, the "Rampant Bear chained to the ragged staff" of Warwick, are all familiar, and identified with history itself.

There are few now of our nobility who retain this ancient appendage. The Stafford Knot and the Pelham Buckle are among the rare exceptions ; but we still find the cognisance of many an illustrious family preserved as the sign of an inn.

The White Hart of Richard II., the Antelope of Henry IV., the Beacon of Henry V., the Feathers of Henry VI., the Star of the Lords of Oxford, whose brilliancy decided the fate of the battle of Barnet, the Lion of Norfolk, which shone conspicuous on Bosworth Field, and

¹ "This age did exceedingly abound with impreses, mottoes, and devices, and particularly King Edward III. was so excessively given up to them, that his apparel, plate, bed, household furniture, shields, and even the harness of his horses, and the like, were not without them."—ASHMOLE, *History of the Order of the Garter*.

² "For the thirde offence . . . you shall openly make recital of all his offences, and take away from him his livery, or at least his badge."—*Some rules and orders for the government of the House of an Earle, set down by R. Braithwaite*. Temp. James I.

³ Family decorations, called Livery Collars, were sometimes formed of the badges of a house, with one of the most important as a pendant, such as—

The collar of Broom pods, with the White Hart pendent, in the portrait of Richard II. at Wilton.

The collar of SS, with the Swan of the De Bohuns appendent, round the neck of the poet Gower, in St. Saviour's Church, Southwark; and the constantly recurring collar of Suns and Roses, badges of the House of York, with the pendant of the White Boar of Richard III., the Black Bull of the Duke of Clarence, and the White Lion of March.

many others too numerous to mention, may yet be seen as signboards to village inns contiguous to the former estates of families whose possessions have passed into other hands.

Again, turn to the Salamander of Angoulême, the Porcupine of Orleans, the Ermine of Bretagne, hereditary badges of France's sovereigns; the Plane and the Knotted Staff of Burgundy and Orleans, the Wallet of the Gueux, the "Biscia" of Milan,—to periods fraught with what stirring historic recollections do they not all carry us back!

The object of the badge was publicity; not so the device or "impresa," which, with its accompanying legend or motto, was assumed for the purpose of mystification—was, in fact, an ingenious expression of some particular conceit of the wearer, containing a hidden meaning.

Devices became general in the fourteenth century, but it was during the French wars in Italy that they attained their full development, and the ingenuity of the learned was called forth to invent devices expressing the dominant feeling of the wearer, in love, war, arts, or politics.

Giovio,¹ Ruscelli, Paradin, and a host of literati were enlisted in this cause; even sovereigns did not disdain to compose their own devices. Mary Stuart solaced the hours of her captivity by inventing devices which she executed in embroidery;² and she appeals to her astute uncle, the Cardinal Lorraine, to compose a device for a mirror,³ as to one well versed in the art.

In England they were never very popular, but, on the Continent, to such an extent was the fashion carried, that devices departed from their original character, and degenerated into senseless and puerile subtleties.

The device required certain conditions. It was composed of two parts, the picture and the motto—the "*corpo*" and "*animo*," as they were styled by the Italians. No device was perfect without the two. There was to be a just proportion between the *corpo* and *animo*. The *corpo*, or painted metaphor, was not to represent the human form, but

¹ Giovio, Paolo, Vescovo di Nocera, 'Delle Imprese Militari et Amoroze,' 8vo. Lyon, 1555. Ruscelli, Jer., 'Imprese Illustri,' 4to. In Venetia, 1556. Paradin, Claude, 'Devises Heroiques,' 12mo. Paris, 1557. The later editions were 'Augmentées par Messire François d'Amboise,' and the 'Discours' of Adrian d'Amboise added.

² There were no fewer than thirty devices embroidered on a bed by Mary and her ladies when at Tutbury.

³ "I pray you to have made for me a beautiful golden mirror to suspend from my girdle, . . . with some appropriate device, which the Cardinal, my uncle, can compose."—LABANOFF, *Recueil de Lettres de Marie Stuart*.

was to be pleasing in appearance; the *animo* was to be short, and in a foreign language, the object of the two being that they should not be so plain as to be understood by all, nor so obscure as to require a sphinx to interpret.¹

In the middle of the sixteenth century books of devices formed a distinct class of literature, and the number published would form a library of themselves. Art was inexhaustible in the variety of devices and symbolic images by which it sought to typify moral truths and doctrines.

But it is of devices adopted by persons of eminence either in art, arms, literature, or station, that we propose to treat—devices, strictly historic, the study of which, alone, can lead to any useful result.

ACADEMIES OF ITALY.—Among the numerous literary academies established throughout Italy we give the whimsical devices of some of the most celebrated.

ACCESI. A fir cone placed over a fire (Fig. 1). Motto, *Hinc odor et fructus*, "Hence fragrance and fruit." Fragrance and fruit com-

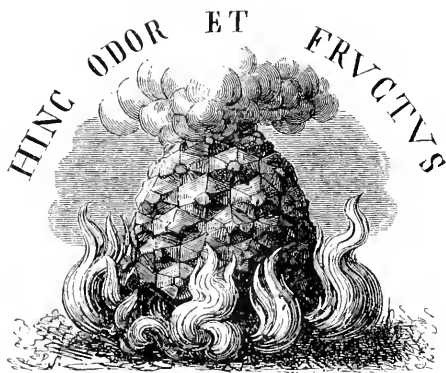


Fig. 1.—Accesi Academy.

lined; the heat causing the cone to send forth a sweet odour, and its scales opening, the fruit or kernels (*pignoli*) drop out.²

AFFIDATI. A nautilus (Fig. 2). Motto, *Tutus per suprema per ima*, "Safe above and below." Pliny thus describes the habits of

¹ "Gravity and majesty must be in it. capacity of the vulgar."—SIR WILLIAM DRUMMOND.
It must be somewhat retired from the

² Bargagli, *Scipion, Dell' Imprese*, 4to. In Venet'a, 1594, *passim*.

this animal:¹—"But among the greatest wonders of nature is that fish which of some is called nautilus, of others pompilos. This fish, for to come aloft above the water, turneth upon his backe, and raiseth or heaveth himselfe up by little and little; and to the end he might swim with more ease as disburdened of a sinke, he dischargeth all the water within him at a pipe. After this, turning up his two foremost clawes or armes, hee displaieth and stretcheth out betweene them a membrane or skin of a wonderfull thinnesse; this serveth him instead

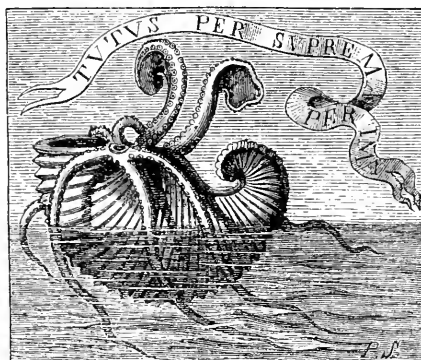


Fig. 2.—Affidati Academy.

of a saile in the aire above water. With the rest of his armes or clawes he roweth and laboureth under water, and with his taile in the mids, he directeth his course, and steereth as it were with an helme. Thus holdeth he on and maketh way in the sea, with a faire shew of a foist or galley under saile. Now if he be afraid of anything in the way, hee makes no more adoe but draweth in water to baillise his bodie, and so plungeth himselfe downe, and sinketh to the bottome."

Among the celebrities who belonged to this academy were the Marquis Pescara, Vespasian Gonzaga, and Bottigella.

AMOREVOLE OF VERONA. The hedgehog is said to pull the grapes from the stalks and gather them into a heap, into which it rolls itself, to carry the grapes on its prickles or spines to its young.²

¹ Pliny's Natural History, translated by Philemon Holland. London, 1601. Book ix., ch. 29.

"Learn of the little pautilus to sail,
Spread the thin oar and catch the driving gale."
POPE.

² "Hedgehogs make their provisions

beforehand of meat for winter; in this wise they wallow and roll themselves upon apples and such fruit lying under foot, and so catch them up with their prickles, and one more besides they take in their mouth, and so carry them into hollow trees."—PLINY, book viii., ch. 37.

“Quand les raisins commencent à meurir en esté et en automme, l'herisson va aux vignes, et s'adresse aux grappes qui touchent terre, pour en faire tomber les grains avec ses pattes, puis se mettant tout en une boule se veautre dessus pour ficher ses pointes dedans, et les porter à sa tanière. Par mesme finesse il emporte à sa caverne les pommes sauvages abbatues du vent, ou tombées d'elles mesmes estans meures.”¹

This suggested the device of the Amorevole (Fig. 3), a hedgehog with its spines laden with grapes. Motto, *Non solum nobis*, “Not for ourselves alone.”



Fig. 3—Amorevole Academy.

ANIMOSI OF MILAN. Stags passing a river resting on the heads of each other (Fig. 4). Motto, *Dant animos vices*, “Mutual help gives strength.”

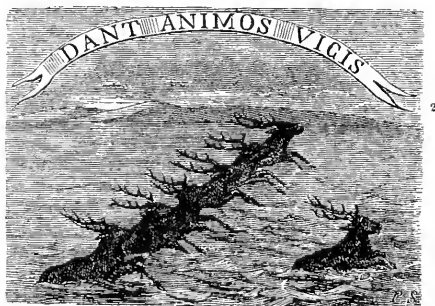


Fig. 4.—Animosi Academy.

Pliny says that stags “passe the seas swimming by flockes and

¹ Matthiolo, ‘Commentaire sur Dioscoride.’ Lyon, 1572.

² For VICIS, read VICES.

whole heards in a long row, each one resting his head upon his fellow next before him; and this they doe in course, so as the foremost retireth behind to the hindmost by turnes, one after another.”¹

ARCADI. This academy was instituted at Rome, in 1690, by Crescimbeni,² with the view of restoring a better taste in literature. The members adopted the names of the shepherds of antiquity. Their device was a Pan's pipe, surrounded by a wreath half olive, half pine.³

ARDENTI OF PISA. Incense burning over hot coals, with the motto, *Nisi ardeat*, “Unless it burns,”—useless unless inflamed. Without an ardent desire after great and virtuous things, men can never arrive at distinction, or leave a name behind them.

ARDENTI OF NAPLES. A sacrifice upon the altar, lighted by fire from heaven. ΟΥΡΑΝΟΘΕΝ, “From heaven,”—every good gift comes from above.

ARDENTI OF VITERBO. A bar of gold in a crucible. *Donec purum*, “Until clean.”

CATENATI OF MACERATA took for device the chain of gold of Jupiter, described by Homer; the

“golden everlasting chain,
Whose strong embrace holds heaven and earth and main.”
Iliad, book viii.

Motto, AMA OPEFOMENOI, “Pulling together.”

CHIAVE OF PAVIA. On the death of his father, the Marquis Pescara left Milan and settled at Pavia, where he established an academy styled “Delle Chiave,” composed entirely of noble and illustrious persons, who wore a golden key suspended round the neck, and also bore the same impresa, with the motto, *Clauditur et aperitur liberis*, “It is shut and opened to the free.” “He that hath the key of David, that openeth and no man shutteth, and shutteth and no man openeth.”⁴

CITY OF CASAL DI MONTSERRAT. The sun rising in the east, and

¹ Book viii., ch. 33.

² Crescimbeni died in 1729, and was buried at Rome, in the basilica of S. Maria, in a tomb which he had built in his lifetime. On the stone were sculptured the arms of his family, with the pastoral flute of the Arcadians, and these

letters, I. M. C. P. ARC. C. (*Joannes Marius Crescimbenius pastorum Arcadum custos*).

³ See ‘Storia del’ Accademia degli Arcadi in Roma,’ da Gio. Mario Crescimbeni. Lond., 1804.

⁴ Rev. iii. 7.

the full moon setting in the west. Motto, *Lux indeficiens*, "Light never wanting."

COSTANTI. The sun shining upon a column; the shadow moves with the sun, the column remains unmoved. Motto, *Tantum volvitur umbra*, "The shadow only revolves."

CRUSCA (ACCADEMIA DELLA). The Accademia Platonica, founded in Florence about the middle of the fifteenth century by Cosmo de' Medici, flourished greatly under the auspices of his grandson Lorenzo,

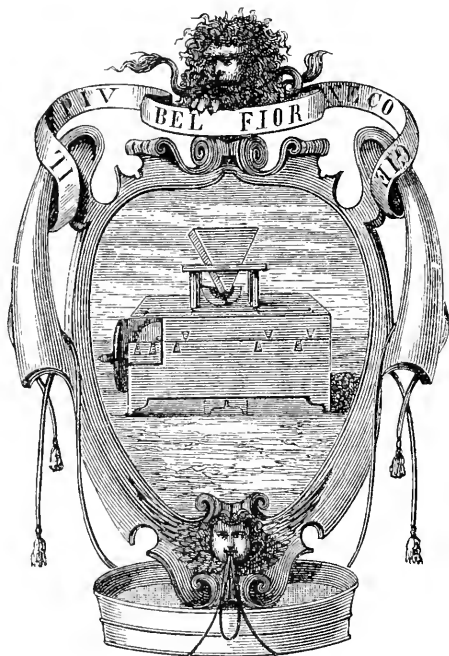


Fig. 5.—Della Crusca Academy.

but was supplanted about a century after its birth by another society called the Sacra Accademia Fiorentina, instituted in 1542 by Cosmo I. The attention of the academy was wasted on the most fanciful commentaries upon the earlier Italian poets; and, on the death of Cosmo, five of the academicians, joined by the famous Leonardo Salviati, seceded, and formed another society, which professed to cultivate the Italian language by winnowing the flour (*il fiore*) from the bran (*la crusca*). They chose for their device a boulting-mill (*frullone*), and

the motto, *Il più bel fior ne coglie*, and assumed the title of Accademia della Crusca, the members taking the appropriate names of *Infarinato*, *Rimenato*, *Gramolato*, *Insaccato*, &c. Their sittings were held in the Palazzo Ricardi: the backs of their arm-chairs were in the form of winnowing shovels, the seats representing sacks. Unfortunately, the first undertaking of this academy was the disgraceful war it carried on against Tasso; but it afterwards acquired some claim to the gratitude of Italy by the compilation of a great dictionary of the Italian language, of which several enlarged editions have been made under its care. Fig. 5 is a representation of the device of the academy, taken from the frontispiece of the first edition of its 'Vocabulario.' The "Marzocco," or lion of Florence, the city's emblem and its war-cry, appears at the top of the shield.

In 1783 Leopold I. united the academies of Florence, Della Crusca, and the Apatisti into one, under the name of the Royal Florentine Academy. Alfieri wrote a bitter sonnet on the occasion:

"L'Idioma gentil, sonante e puro,
 Per cui d'oro l'arene Arno volgea,
 Or giace affitto, mesto e mal sicuro,
 Priva di chi 'il più bel fior ne coglia.'
 Boreal sceltro, inesorabil, duro;
 La Madre la spento e una Matrigna or orea,
 Che un dì farallo vilipeso, oscuro.
 Quanto caro un dì l'altro, e bello il fea.
 L'Antica Madre è ver, d'inerzia ingombra,
 Avea gran tempo l'arte sue neglette;
 Ma per lei stava del gran nome l'ombra.
 Oh Italia a quai ti mena infami strette
 L'esser da Gote ancor non ben disgombrata
 Ti sono le nude voce anco interdette!"

ELEVATI OF FERRARA. Device, Hercules and Antæus. The motto from Horace, *Superat tellus, sidera donat*, "Earth conquers us, yet gives us Heaven;" in Scripture language, "Our light affliction worketh for us a far more exceeding weight of glory."

ETEREA OF PADUA. A charioteer in his car in the air, drawn by a white and a black horse, the one endeavouring to touch the earth, the other striving to ascend to heaven. Motto, *Victor se tollit ad auras*, "The victor raises himself to the sky."

FLORIMONTANA. Established at Annecy in 1606. Device, an

orange-tree. Motto, *Flores fructusque perennes*, "Flowers and fruit perennial."

GRANELLESCHI. In 1740, some of the most distinguished literary men of the age formed themselves, at Venice, into a society to oppose themselves to the torrent of bad taste, and to the corruption of the Italian language. They called themselves the Society of the Granelleschi, "granelli" meaning a fool or simpleton, and each member took for his device two "granelli." Their president, entitled Arci-granellone, was installed in a chair, on the back of which was an owl holding in its right claw two "granelli." At each sitting, they began by the most ridiculous productions, either in prose or verse, and then passed on to the graver discussions on the literary principles they wished to develop. These joyous *scavans* continued for many years their noisy and puerile *sottises*, but contributed, at the same time, to reform the public taste by their useful and profound labours.¹

INFIAMMATI OF PADUA. Hercules upon the funeral pile on Mount Ceta. Motto, *Arso il mortal, al ciel n'andrà l'eterno*, "The mortal burned, to heaven will go the eternal"²—"Then shall the dust return to the earth as it was, and the spirit shall return unto God who gave it."³

INFOCATI. A bar of hot iron upon an anvil, beaten by two hammers. Motto, *In quascunque formas*, "Into what shape he will"—"Hath not the potter power over the clay?"—"There's a divinity that shapes one's ends, rough-hew them how we will."

INSENSATI OF PERUGIA. A flock of cranes, arranged in order, flying across the sea, each with a stone in its foot, and sand in its mouth. Motto, *Vel cum pondere*, "Even with this weight," implying that its members, even under the weight of business, private or domestic, yet found time for literary pursuits. Cesare Gamba used the same device (Fig. 6), with the motto, *Iter tutissimum*, "The safest journey,"⁴—*Le voyage est plus sur*. That the cranes used stones and sand for ballast is recounted by Pliny. In the 23rd chapter of his tenth book he says, "When they mind to take a

¹ Guinguené.

"Virtue blooms

³ Eccles. xii. 7.

Even in the wreck of life,
And mounts the skies."

H. K. WHITE.

⁴ Contile, M. Luca, *Ragionamento sopra le Imprese*, fol. Pavia, 1574, *passim*.

flight over the sea Pontus, they will flie directly at the first to the narrow streights of the said sea, . . . and then presently they ballaise themselves with stones in their feet, and sand in their throats, that

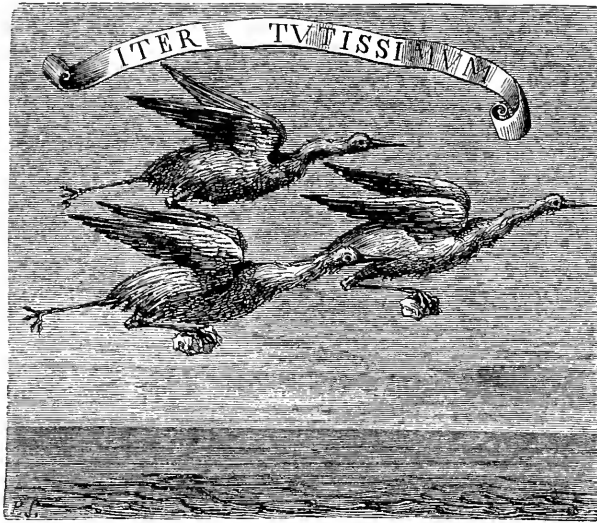


Fig. 6.—Cesare Gamba, Member of the Insensati Academy.

they flie more steadie and endure the wind. When they be halfe way over, down they fling those stones, but when they are come to the continent, the sand also they disgorge out of their craws.”

Again, Drayton writes :

“The crane to labour, fearing some rough flaw,
With sand and gravel burthening his crow ;
Noted by man which by the same did find
To ballast ships for steadiness of wind.
And by the form and order of his flight,
To march in war, and how to watch by night.”

DRAYTON, *The Owl*.

And an old French writer says :

“Pour n’élever son vol ny trop haut ny trop bas,
La grue a des caillous qu’en ses pieds elle porte ;
Et par ce contrepoids elle se rend plus forte,
Pour s’empescher de choir en bas.”

The Insensati had also another device, a swallow passing over the sea with a stick in its mouth, which, it is said, she lays upon the

water to support her when she requires rest (Fig. 7). Motto, *Difessa non diffisa*, "Weary not distrusting"—Faint but pursuing—"I bate no jot of heart or hope"—Toute lasse qu'est, elle est pleine de cœur.



Fig. 7.—Insensati Academy.

INTRONATI OF SIENA. A gourd for containing salt, with two pestles over it. Motto, *Meliora latent*, "The better part is hidden."

LESINA. An awl (Fig. 8). Motto, *L'assottigliar la più meglio anche fora*, "The more it is sharpened the better it penetrates."



Fig. 8.—Lesina Academy.

LINCEI, ACCADEMIA DE', founded in Rome in 1603, by Prince Frederic Cesi, with the object of encouraging a taste for natural history. It is the most ancient academy in Italy that had not poetry and literature for its end. The name they adopted was the Lynx Academy, because the academicians should have the eyes of a lynx, to penetrate into the secrets of nature. They adopted the lynx for their device, and wore a golden ring with an emerald, upon which was engraved a lynx, the name of the founder, and that of the academy. The number of its members was small; among them were Galileo, Fabio Colonna, and in the Neapolitan branch was Giambattista Porta, who used the device of the academy,¹ with the motto, *Aspicit et inspicit*, "Looks at and looks into." To this celebrated philosopher and mathematician we are indebted for the invention of the camera obscura.

¹ See also, 'Empire, Charles IV.'

OCCULTI. A thrush. *Taciturnus turdus*, "A silent thrush." A steel striking fire. *Exilit quod delituit*, "Out leaps what was hidden"—Opportunity shows the man.

OFFUSCATI. A bear¹ attacking a hive (Fig. 9), that the stings of the bees may stimulate and rouse him from the heaviness which oppresses him. Motto, *Aciem acuunt aculei*, "Stings sharpen his appetite"—Opposition animates—Les oppositions font croître.

2



Fig. 9.—Offuscati Academy.

OSTINATI. A pyramid blown from all quarters by the winds. Motto, *Frustra*, "In vain"—"It stands four-square to all the winds of heaven."

RINOVATI. Three serpents coiled together issuing from the ground, and rearing their heads towards the sun to revive and invigorate them after the torpidity of winter (Fig. 10). Motto, *Quos bruma tegebat*, "Which winter hid." Thus Ariosto—

Un gran drappel di bisce,
Che dopo il verno al sol si goda e lisce."
Orlando Furioso.

¹ "Subject they are many times to dimnesse of sight, for which cause especially they seeke after honey-combes, that the bees might settle upon them, and

with their stings make them bleed about the head, and by that meanes discharge them of that heavinesse which troubleth their eyes."—PLINY, book viii., ch. 36.

² For ACUENT, read ACUUNT.

"So when in clustering knots a snaky brood,
Reviving joyful with the spring renew'd,
Bask in the sun."—HOOLE'S *Translation*.



Fig. 10.—Kinovati Academy.

SONNACHIOSI OF BOLOGNA. A bear, which animal, according to Pliny¹ and Aristotle, sleeps six continuous months of the year. Motto, *Spero avanzar con la vigilia il sonno*, "I hope by vigils to make up for sleep;" implying that as the members had hitherto been lazy and indifferent to fame, henceforth they would strive by study to make up for lost time.

TRASFORMATI OF MILAN. A plane tree, with the verse of Virgil, "*Et steriles platani malos gessere valentes*," "The barren plane hath borne a worthy fruit"—Cut out of a wild olive tree and grafted in.

TRAVAGLIATI. A sieve (*vaglio*) (Fig. 11), with the motto, *Donec purum*, "Until clean."

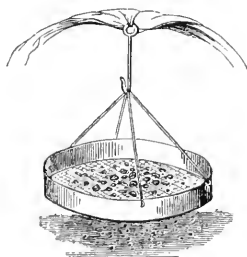


Fig. 11.—Travagliati Academy.

UNANIMI. Bees flying round a hive. Motto, *Omnibus idem ardor*, "One spirit fires them all."²

¹ "After the first fourteen daies (after they have taken up their lodging) they sleepe so soundly that they cannot possibly be wakened, if a man should lay on and wound them. In this drowsinesse of theirs they grow wondrous fat."—Book viii., ch. 36.

² Other mottoes of similar signification:—*Mens omnibus una* (VIRGIL), "One mind in all." *Labor omnibus idem*, "The same labour to all." *Omnibus una quies*, "One rest to all."

As bees work with the one end, that of making honey, so the academy unite in the one aim that the whole world shall profit by their labours.

Bees formed also the impresa of another literary society, that of the *Mouche à miel*, instituted in 1703, at Sceaux, by the Duchesse de Maine, for women as well as for men. The ensign of the order was a medal of gold, bearing on one side the portrait of the foundress and her title,¹ on the other a bee flying towards the hive, with the motto, *Je suis petite, mais mes piqures sont profondes*, "I am little,² but my stings are deep."

The initiatory oath taken by the knights was framed in the following words:—"Je jure, par les abeilles du mont Hymette, fidélité et obéissance à la directrice perpétuelle de l'ordre, de porter toute ma vie la médaille de la Mouche, et d'accomplir, tant que je vivrai, les statuts de l'ordre, et, si je fausse mon serment, je consens que le miel se change pour moi en fiel, la cire en suif, les fleurs en orties, et que les guêpes et les frelons me percent de leurs aiguillons."

ACCOLTI, BERNARDO, of Arezzo, the favourite poet at the court of Urbino, celebrated for his exquisite skill in adapting his verses to the music with which he accompanied them. Hence he was called "*L'unico Aretino*." Ariosto designates him as

"Il gran lume Aretin, l'unico Accolti."

Orlando Furioso, Canto xlvi., st. 10.

Accolti was one of the apostolic secretaries of Leo X., and such effect had his talents produced upon the people of Rome, that when it was known that Accolti intended to recite his verses, the shops were shut as for a holiday, he was honoured by a solemn torchlight procession, and attended by a body of Swiss guards. On one occasion, when Leo X. had sent to request he would favour him with a visit, as soon as he had made his appearance, the Pope cried out, "Open all the doors, and let in the crowd." His auditors were so delighted, that they exclaimed, "Long live the divine poet, the unparalleled Aretino." But, as Roscoe observes, one circumstance only is wanting to his glory, that his works should have perished with him. Those which have

¹ The legend ran thus—L. BAR. D. SC. Baronne de Sceaux, directrice perpétuelle D. P. D. L. O. D. L. M. A. M. "Louise, de l'ordre de la Mouche à miel."

² "The bee is little among such as fly."—Eccles. xi. 3.

survived him are far inferior to the idea that must be formed of them, from the accounts given by his contemporaries of the astonishing effect they produced.

Accolti's device was an eagle proving¹ its young (Fig. 12). Motto, *Sic crede*, "So believe," implying that our faith, like the gaze of the eagle, should be fixed on one object; *Unum aspicit*, "It beholds but one."²



Fig. 12.—Bernardo Accolti.

Speaking of the eagle, Pliny tells us :

"Before that her little ones be feathered, she will beat and strike them with her wings, and thereby force them to looke full against the sunne beames. Now, if shee see any one of them to winke, or their eies to water at the raies of the sunne, shee turns it with the head forward out of the nest, as a bastard and not right, not none of hers; but bringeth up and cherisheth that, whose eie will abide the light of the sunne, as she looketh directly upon him."⁴

¹ L'aigle éprouve au soleil les petits de son ayre.

² Other mottoes have been used with this device:—*Con certa fede*, "With assured faith. *Degeneris animis lux*, "Light to degenerate souls," by Catherine, Queen of Poland. *Generi laudemque fidemque*, "Alike glory and faith in my race," by Pope Paul V. *Mei non degenerant*, "Mine do not degenerate," Gal.

Cesarini. *Sustinuere diem* (from Lucan), "They have maintained their day." See also, 'Montmajeur' 'Savoy, Charles Emmanuel,' and 'England, William Rufus.'

And again—

"Mai non nutrice il corvo i figli nati,
Se negra piuma in lor nascer non vede
Nè l'aquila, se al sol non son restati,
I polli suoi, esser suoi figli crede."

ACCOLTI.

³ For VNUM, read VNUM.

⁴ Book x, ch. 3.

So Richard, Duke of Gloucester, addresses the young Prince Edward :

“Nay, if thou be that princely eagle’s bird,
Show thy descent by gazing at the sun.”

King Henry VI., 3rd Part, Act ii., sc. 1.

And Ariosto styles the eagle—

“The bird
That dares with steadfast eyes Apollo’s light.”

HOOLE’S Translation.

Accolti makes it the subject of a sonnet:

“Benchè simili sieno e degli artigli
E del capo, e del pello, e de le piume,
Se manca lor la perfetion del lume,
Riconoscer non vuol l’aquila i figli.
Perchè una parte, che non le simigli,
Fa che non esser sue l’altre presume,
Magnanima natura, alto costume,
Degno onde esempio un saggio amante pigli.
Che la sua donna, sua creder che sia
Non dè, s’ a pensier suoi, s’ a desir suoi,
S’ a tutte voglie sue, non l’ ha conforme.
Però non siete in un da me difforme,
Benchè mi si confaccia il più di voi,
O nulla, o si convien tutta esser mia.”

AGNES SOREL. *See* SOREL.

ALBA, FERNANDO ALVAREZ DE TOLEDO, Duke of (+ 1582), the first general of his age; better known in history as the Duke of Alva. He gained the battle of Mùhlberg, was at the siege of Metz with Charles V., and in 1555 was appointed Vicar-General of the House of Austria in Italy. From 1566 to 1575 he was the scourge of the Netherlands, where he left the eternal memory of his cruelties.

At a bull-fight, having to enter the lists after some of the Fonseca family, who bore the stars of their arms as their device,¹ the Duke of Alba took that of Aurora driving away the stars, with the motto, *Al parecer de l’ Alba s’ ascondan las estrellas*, “At the appearance of dawn (*alba*) the stars hide themselves” (Fig. 13).

When, at the bare apprehension of his approach, the Turks fled from the Neapolitan territory, a basilisk² was represented driving out serpents, with the motto, *Tu nomine tantum*, “Thou by thy name only.”

¹ Menestrier, ‘*Traité des Tournois.*’

² An imaginary animal resembling the cock, barbed tongue, and the tail terminating in the head of a dragon, but with eagles’ legs, head of a

The basilisk, so called from the crest or diadem on his head, was of old celebrated for its death-giving power. Pliny says:

"We come now to the basiliske, whom all other serpents do flie from and are afraid of; albeit he killeth them with his very breath and smell that passeth from him; yea and (by report) if he do but set his eye on a man, it is enough to take away his life."¹



Fig. 13.—Duke of Alba.

King Henry VI., when he hears of the death of his uncle Humphrey, the good Duke of Gloucester, says to Suffolk—

"Come, basilisk,
And kill the innocent gazer with thy sight."

King Henry VI., 2nd Part, Act iii., sc. 2.

Beaumont and Fletcher also speak of

"The basilisk's death-doing eye."

The Woman-hater.

On the return of the Duke of Alba from the Netherlands, he took the device of a falcon hooded. Motto, *Vincior ut vici*, "I am bound, as I have conquered." This must refer to his temporary disgrace and banishment to the castle of Uzeda.

ALCIATO, ANDREA (+ 1550). This Italian jurisconsult, renowned for his eloquence and knowledge of the law, was author of one of the earliest books of emblems, published in 1522, and which has been translated into almost every European language. He took for his own the

¹ Book xxix., ch. 4.

cornu-copiæ, or horn of Amalthea, with the caduceus of Mercury, implying, that the study of law and literature might be combined.

ALESSANDRI, ALESSANDRO D' (+ 1523), a lawyer of Naples, of extensive learning, and member of the Neapolitan Academy. He took for device a serpent stopping its ears. Motto, *Ut prudentiâ vivam*, "That I may live wisely." As the serpent refuses to hear the voice of the charmer, by laying one ear against the ground and closing the other with her tail, so the wise man imitates the prudence of the reptile, and refuses to listen to the words of malice and slander.

"What, art thou, like the adder, waxen deaf?
Be poisonous too."

King Henry VI., 2nd Part, Act ii., sc. 2.

"Pleasure and revenge have ears more deaf than adders
To the voice of any true decision."

Troilus and Cressida, Act ii., sc. 2.

"Da me s' asconde, come aspidè suole,
Che, per star empio, il canto udir non vuole,"

Orlando Furioso, Canto xxxii. 19.

"He flies me now—nor more attends my pain
Than the deaf adder heeds the charmer's strain."

HOOLE'S *Translation*.

ALTOVITI, ANTONIO, Archbishop of Florence (+ 1573). A dog guarding a flock of sheep. *Non dormit qui custodit*, "He sleeps not who guards," a paraphrase of the Psalmist (Ps. cxxi.): "He that keepeth Israel shall neither slumber nor sleep."

ALVIANO, BARTOLOMEO D', of Orvieto, a brave but unfortunate general. When the League of Cambray was formed by Louis XII., Maximilian, Ferdinand the Catholic, and Pope Julius II, against Venice, 1508, Alviano commanded the army of the Republic. He was taken prisoner at the battle of Aignadel,¹ 1509, but liberated when peace was made in 1513 between Venice and France. He was again defeated at Vicenza by Pescara and Prospero Colonna, but, by his timely succour, decided the victory in favour of Francis I. at

¹ Called also Ghiaradada.

"Vedete, dice poi, di gente morta

Coperta in Ghiaradada la campagna."

Orlando Furioso, Canto xxxiii.

"Behold, he cries, what ghastly piles of slain
Are stretch'd on Ghiaradada's fatal plain."

HOOLE'S *Translation*.

It was on this occasion Louis XII. called out, "En avant, que ceux qui ont peur se mettent à l'abri derrière moi." Ten thousand men lay dead on the field.

Marignano, 1515, against the Swiss—the “Bataille des Géants,” as it was termed.

Alviano rushed in with a body of cavalry, shouting the Venetian war-cry of “Marco,” and inspired the French with fresh courage. The recovery of the Milanese was the consequence of this victory. Alviano died shortly afterwards.

“Vedete il re Francesco innanzi a tutti,
Che così rompe a’ Svizzeri le corna,
Che poco resta a non gli aver distrutti;
Sì che il titolo mai più non gli adorna,
Che usurpato s’ avran quei villan brutti;
Che domator’ de’ principi e difesa
Si numeran della Christiana Chiesa.”

Orlando Furioso, Canto xxxiii., st. 43.

“King Francis see with generous ardour burn;
He breaks the Switzer’s pride, whose barbarous host
Had swell’d their titles with presuming boast:
And styled themselves by Heaven’s high will prepared,
The scourge of princes and the church’s guard.”

HOOLE’S Translation.

Alviano was the great champion of the Orsini family, and he expelled the troops of Pope Alexander VI. and Cæsar Borgia from Viterbo and other of their cities.

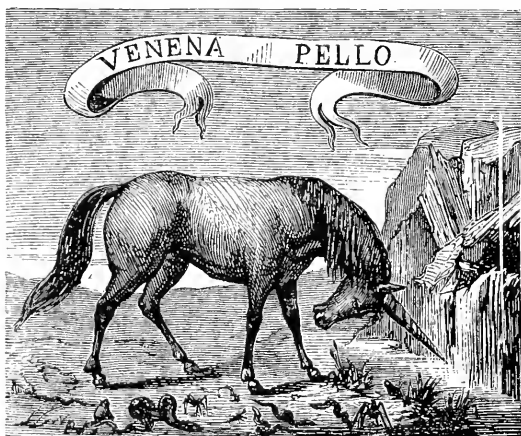


Fig. 14.—Batt. d'Alviano.

When he took Viterbo and dispersed the Gattescia faction, whom he termed the poison of the city, Alviano caused to be embroidered on his standard, a unicorn at a fountain, surrounded by snakes, toads, and

other reptiles, and stirring up the water with his horn before he drinks (Fig. 14). Motto, *Venena pello*, "I expel poisons," alluding to the property of detecting poison at that period assigned to the horn of the unicorn.¹ This standard was lost on the fatal day of Vicenza. Marcantonio da Monte, who carried it, being mortally wounded, kept the tattered rent clasped in his arms, and never loosed it from his grasp until he fell dead on the field.

AMBOISE, ADRIEN, Bishop of Tréguier (+ 1616). His device was a hive of bees. Motto, *Plus mellis quam fellis*, "More of honey than of gall,"—proper, says Paradin, to a doctor of the honeyed eloquence of St. Ambrose.

AMBOISE, GEORGES, Cardinal d' (+ 1510), Bishop of Rouen at the age of fourteen, minister and favourite of Louis XII., whom he led into many political errors to further his own designs of obtaining the Papacy. So great was his influence over the mind of his master, that when any difficult question arose, the king would say, "*Laissez faire à Georges, il est homme d'âge*," implying he had experience to get out of the difficulty—experience being the fruit of age. This saying has passed into a proverb. The cardinal built the Château of Gaillon, which cost, at the present value of money, above £100,000—a perfect specimen of the style of the Renaissance. One of its gateways now stands in the court of the École des Beaux Arts, at Paris.

"Trop aimable Gaillon, ta beauté sans seconde,
Te doit bien mettre au rang des merveilles du monde."

¹ The "essai" of unicorn's horn is frequently mentioned in inventories.

"1391. Une manche d'or d'un essay de lincourne pour attoucher aux viandes de Monseigneur le Dauphin."—*Comptes Royaux*.

"1408. Une pièce de licorne à faire essay, à ung bout d'argent."—*Inv. des Ducs de Bourgogne*.

"1536. Une touche de licorne, garnie d'or, pour faire essay."—*Inv. de Charles Quint*.

"1539. Charles cinquième, empereur, passant en France pour aller en Flandres, luy estant monsté le thrésor de Saint Denis avec la couronne et oremens royaux que l'on y garde, quelqu'un luy disant que ceste main estoit taillée d'une pièce de licorne, respondit que de plus

convenable matière ne pouvoit estre composée la main de justice, laquelle doit estre nette et sans venin."—FACCHET, *Antiquitez Gaulloises*, 1579.

Hentzner, who visited England in 1598, writes: "We were shown here (Windsor) the horn of a unicorn of about eight spans and a half in length valued at above 1000l."—*Travels*.

"1607. Among some articles of jewelery mortgaged to Queen Elizabeth, and given by James I. to his queen, is 'one little cup of unicorn's horn, with a cover of gold, set with two pointed diamonds and three pearls pendent, being in weight 7½ ounces.'"—*Pell Records*.

"The unicorn, whose horn is worth a city."—DECKER, *The Gule's Hornebooke*, 1609.

Though called the Medicis of France, Amboise may be more fitly compared with Wolsey, his rival in architecture at Hampton Court; and the dying exclamation of Cardinal Amboise will be remembered as long as that of Wolsey, "Oh, frère Jean, que n'ai je été toute ma vie, frère Jean!" His motto was, *Pontifices agite et vos reges dicite justa*, "Pontiffs do, and ye kings speak what is right."

A magnificent monument, erected by his nephew, is in the cathedral of Rouen. Eight thousand priests attended his funeral.

"Amboise est à ses piés, ce ministre fidèle,
Qui seul aima la France et fut seul aimé d'elle."

VOLTAIRE, *Henriade*.

AMBOISE, CHARLES D', Sieur de Chaumont (+ 1510), Marshal of France, Governor of Milan, nephew of the cardinal.

As his first device, he bore the burning mountain, *chaud-mont*, in allusion to his name (Fig. 15). He afterwards changed it to a wild



Fig. 15.—Charles d'Amboise, Sieur de Chaumont.

man with a club in his hand (Fig. 16), and the motto, *Mitem animum agresti sub tegmine scabro*, "I preserve a gentle mind under a rough covering;" meaning that although war required him to assume a rough exterior, he yet retained his suavity of manners. This device he bore embroidered upon the pennon of his company.

He built the princely Château of Meillant¹ (Nièvre et Cher), the

¹ It has been termed the Alhambra of Berry.

name being a corruption of Milan. The castle is covered with C's interlaced, and the burning mountain, with other armorial cognisances of the house of Amboise.¹ It was said at the time, "Milan a fait Meillant, et Châteaubriant a defait et perdu Milan;" that is, that the gains of Chaumont, when governor, had enabled him to build Mont Meillant, and the faults of Lautrec² had lost Milan.



Fig. 16.—Charles d'Amboise, Sieur de Chaumont.

ANJOU, FRANÇOIS DE FRANCE, Duke of (+ 1584), fifth and youngest son of Henry II. He was first styled Duke of Alençon, by which name he is best known as the suitor of Queen Elizabeth. After her rejection of him, the people of the Low Countries chose him their protector against the tyranny of Spain, and declared him Duke of Brabant. But the indiscretion and evil counsels of his advisers caused the people to rise against him, and he was compelled to retire to France, where he died soon afterwards.

When he went to the Low Countries, he took the device of the rising sun dispersing the mists and clouds (Fig. 17), with the motto, *Fovet et discutit*, "It nourishes and dissipates;"³ implying that he,

¹ The Château of Chaumont on the Loire is likewise decorated with the interlaced C's and the burning mountain.

² Brother of Madame de Châteaubriant (Françoise de Foix).

³ "Bronze Gilt Medal; François Duc d'Anjou (1554-84). Obverse, bust to the right. Reverse, the sun rising from the sea, and dispersing clouds. Diam. 1½ inch."—*South Kensington Museum*.

like the sun, would dispel the clouds of the political horizon, and prove the light and protection of the Provinces.

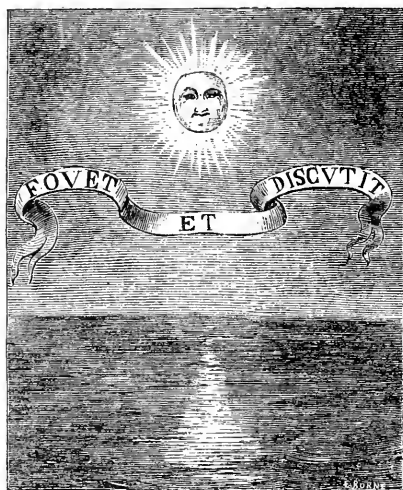


Fig. 17.—François, Duke of Anjou.

ANJOU, RENÉ (+ 1480), Duke of Anjou, and titular king of three kingdoms; he was also Duke of Lorraine by right of his wife,¹ and from him the houses of Lorraine and Guise descend.

“Reyner, descended from the royal stem
Of France, the Duke of Anjou, styled King
Of Naples, Sicil, and Jerusalem;
Although in them he had not any thing
But the poor title of a diadem.”

DRAYTON, *Miseries of Queen Margaret*.

In ‘King Henry VI.’ the Duke of York tauntingly observes to René’s daughter, Queen Margaret—

“Thy father bears the type of King of Naples,
Of both the Sicils and Jerusalem;
Yet not so wealthy as an English yeoman.”

King Henry VI., 3rd Part, Act 1., sc. 4.

¹ His titles are thus set forth in a poem by Croissant Or, his king-at-arms :—

“De trois puissans royaumes soubz tymbres coronnées
Porte en chef en ses armes, le noble Roy René,
Hongrie, et Sicile, Hierusalem aussi,
Ainsi que voir pouvez en cet escrit icy
D’Anjou et Bar en piedz, duchez de grand renom
Et un roial escu sur le tout d’Aragon.”

Which is thus rendered :—

“The three great realms under a crowned crest,
Noble King René bears as chief and best,
Hungary, Sicily, and Jerusalem;
And here you behold the royal stem,
Anjou and Bar, duchies of great renown,
And over all the shield of Aragon.”

Imprisoned by his nephew, René resigned his duchy, and retired to Provence, where, by his paternal rule, the "good King René" is said to have restored the Golden Age :

" On vit par-tout, aux bords de la Durance,
De grands troupeaux de moutons et de bœufs ;
Poules alors pondoient de plus gros œufs,
Et l'âge d'or existoit en Provence."

Les Vers à soie.

The good King René, hoping that better times would put him in possession of the kingdoms of which he bore the title, took for his device a bullock, bearing an escutcheon with his arms (Fig. 18). Motto, *Pas à pas*, "Step by step," meaning that though the bullock walks

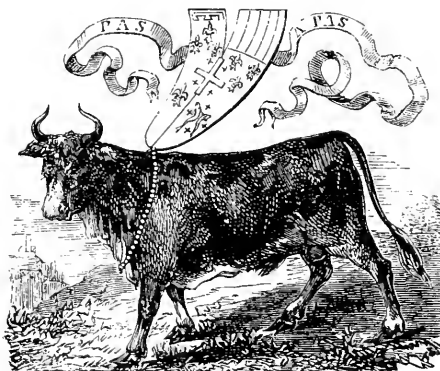


Fig. 18.—King René of Anjou.

slowly, yet in time, it achieves the end of his journey ; and thus he hoped, little by little, to advance his cause and arrive by slow degrees at the object of his ambition.

Having lost his wife, Isabella of Lorraine, to whom he was much attached, he took for device a Turkish bow with the string broken (Fig. 19). Motto, *Arco per lentar piaga non sana*, "Unstringing the bow does not heal the wound," wishing to mark that the death of his wife had not effaced the love he bore towards her.

This motto, *Débander l'arc ne guérit pas la playe*, has passed into a proverb in France, and applies also to grief, injuries, and an infinity of evils which time does not efface from the memory.

Another device of King René is a mailed arm issuing from a cloud and holding a sword. Motto, *Toutes pour une*. This emblem was

continued by his descendants, and was borne on the banner of his grandson, Duke René II., when he led the advanced guard at the battle of Nancy.

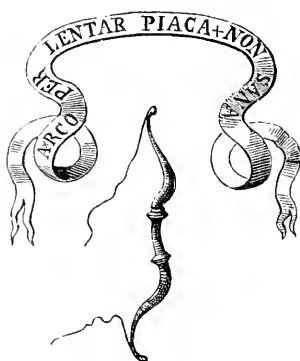


Fig. 19.—King René of Anjou.

One of his *imprese d'amore* was a flaming brazier (Fig. 20), with the motto, *D'ardant désir*.¹



Fig. 20.—King René of Anjou.

King René instituted the order of the *Croissant d'or*. The badge was, a golden crescent, inscribed with the motto, *Los en eroissant*; meaning that we acquire fresh praise—*los, louanges*—as we increase in virtue and honour.

In the South Kensington Museum is a circular piece of Della Robbia ware in relief of nearly eleven feet in diameter. Encircled by a massive border are the arms and crest of King René. At the base of the escutcheon is a crescent inscribed with the motto of the order, and on

¹ “ Pour devise chauffettes porte d'ardant desir.”

each side a burning brazier (*pot enflammé*), united by a scroll with the words *Dardant Desir*. This fine specimen of enamelled terracotta formed part of the external decoration of a villa ¹ near Florence. Fig. 20 is taken from it.

AQUINO, LUIGI D', Lord of Castiglione (Naples), because his father, in the War of the Barons, had died in the service of his king, and others of his predecessors had also proved their fidelity, Luigi took as his device the swan, which never varies in colour, with the motto, *Unius coloris*, "Of one colour," to show the unchanging loyalty of his house.

When the fortunes of the family revived, his son and successor, Don Carlo, took the device of the diver (*mergus*), which, when immersed in the water, rises again. The motto, *Mersa emerget*, "Though sunk it shall rise."²

ARAGON, Cardinal of.³ Repenting of having elected Leo X. as Pope, he took as his device a blank tablet, with a motto, *Melior fortuna notabit*, alluding to the fashion among the Romans of casting every day into an urn, stones of different colours, as the person performing the ceremony was fortunate or unfortunate. When the day was lucky and fortune propitious, the stone was white; when unlucky, black.⁴ At the end of the year they computed the balance of the whole.⁵

"A custom was of old, and still remains,
Which life or death by suffrages ordains;
White stones and black within an urn are cast;
The first absolve, but fate is in the last."

DRYDEN.

ARBUSANI, BENEDETTO, Podestà of Padua at the time of the League of Cambray. On a medal ⁶ he bears the device of a bit (Fig. 21), with the motto, *Sustine et abstine*, "Sustain and abstain," a maxim com-

¹ Villa Pantiatichi-Ximenes.

² *Merses profundo pulchrior evenit* (HORACE), "Sink it in the deep, the lovelier it comes out."

³ "Ludovico, son of Don Henry, natural brother of Alfonso II., King of Naples. He distinguished himself in the wars which devastated Naples, and is celebrated by Sanazzaro and all the academicians of Naples, where he lived to an advanced age."—ROSCOE.

⁴ *Cretâ an carbone notandum*, "Whether it be marked with chalk or charcoal."

"Let a white stone of pure unsullied ray
Record, Macrinus, this thy natal day."

PEESIUS, *Sat.* ii. 3.

(*Sir W. Drummond's Translation.*)

⁵ See, also, Sanazzaro.

⁶ Museum Mazzuchellianum, Venice 1761-3.

prising, according to Epictetus, every essential to human happiness—support in misfortune and restraint in pleasure.

“If he the bridle should let slacke,
Then every thing would run to wracke.”

T. Heywood *Hierarchy of Angeles*, 1635.

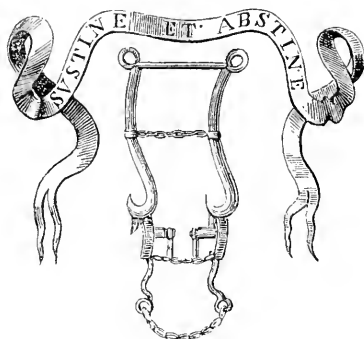


Fig. 21.—Benedetto Arbusani.

“Temperance,” says Burton, in his ‘Anatomy of Melancholy,’¹ “is a bridle of gold.” And the bridle is a favourite image of restraint in Scripture: “I will put my bridle in thy lips;”—“I will keep my mouth with a bridle;”—“Whose mouth must be held in with bit and bridle;” and many others.

ARIOSTO, LUDOVICO (+1533). His favourite emblem was a hive



Fig. 22.—Ariosto.

(Fig. 22), from which bees are flying to escape the fire. Motto, *Pro bono malum*, “Evil for good,” a device assumed by Ariosto when, after so many years of service, he was abruptly dismissed by Cardinal Ippolito d’Este, like the ungrateful countryman who kills the bees

¹ Book viii., ch. 36.

which have furnished him with honey. He alludes to it in his 'Orlando:'

"Me che mi giova?
Se'l mio ben fare in util d'altri cede?
Così, ma non per se, l'ape rinnova
Il mele ogni anno, e mai non lo possede."

Canto xlv., st. 45.

Such Shakspeare describes as the reward received by parents from their thankless children:

"Like the bee, tolling from every flower
The virtuous sweets;
Our thighs pack'd with wax, our mouths with honey,
We bring it to the hive; and, like the bees,
Are murder'd for our pains."

King Henry IV., 2nd Part, Act iv., sc. 4.

Ariosto was so partial to this emblem that Rinaldo had it embroidered upon his knightly cloak.¹ It appears in a woodcut² in the first and some of the subsequent editions of his 'Orlando Furioso.'

In the third edition, 1524, and in that of 1532, we find the

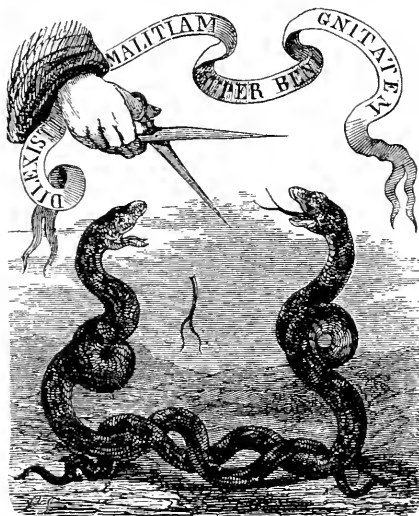


Fig. 23.—Ariosto.

device of two vipers with a hand over (Fig. 23), holding a pair of

¹ Cinque Canti.

² First edition, 1516 (Grenville Coll. British Museum), with a border com-

posed of the devices of a mallet and hatchet entwined by a snake, the motto distributed in the four corners.

shears, with which the tongue of one is cut off, the hand being directed to perform the same office upon the other. The motto, *Dilexisti malitiam super benignitatem*, "Thou hast loved unrighteousness more than goodness," while alluding to the chastisement deserved by the enemies of the poet, refers us for the origin of the emblem to Psalm lii., in the fourth verse of which the motto occurs, followed by the words, "Thou hast loved to speak all words that may do hurt, O thou false tongue. Therefore shall God destroy thee for ever: He shall take thee and pluck thee out of thy dwelling."

These devices are also perpetuated upon two medals,¹ on the reverse of which is a portrait of the poet, but on the second medal one viper only is represented.

Ariosto observed the most determined silence as to the meaning of a black pen, covered with gold, with which he at one time was in the habit of writing, and also of a similar device embroidered upon his dress. *Della mia nigra penna li fregio d'oro*, "Of my black pen, the golden ornament."

Over his house, which from his means was built but small, he had this Latin distich :

"Parva, sed apta mihi, sed nulli obnoxia, sed non
Sordida, parva meo sed tamen ære domus."

"Small is my humble roof, but well design'd
To suit the temper of the master's mind;
Hurtful to none, it boasts a decent pride,
That my poor purse the modest cost supplied."

HOOLE'S Translation.

"Maison petite, mais commode pour moi, mais incommode à personne, mais assez propre, mais pourtant achetée de mes propres fonds."

"I confess," says Cowley, "I love littleness almost in all things. A little convenient estate, a little cheerful house, a little company, and a very little feast."

When Socrates was asked why he had built for himself so small a house: "Small as it is," he replied, "I wish I could fill it with friends."

¹ A specimen of the medal with the beehive placed over the flames is in the South Kensington Museum. There is one

figured in the Museum Mazzuchellianum with the hand and shears and one serpent. Motto, *Pro bono malum*.

AUBIGNY, BERNARD, or EBERARD STUART,¹ Sieur d' Aubigny,² (+1508), Marshal of France, was one of the most experienced commanders in the service of Charles VIII., and of Louis XII. He defeated Gonsalvo of Cordova at Seminara, took Capua, and was himself repulsed at the second battle of Seminara by Antonio de Leyva.

As a relative of James IV., he bore the red lion of Scotland on a field argent, which he caused to be semée of buckles,³ signifying that he was the means of holding united the Kings of Scotland and France against England. He had this device on his surcoat and his standard, with the motto, *Distantia jungit*, "It unites the distant."

AUGUSTUS CÆSAR, Emperor of Rome (+ 14). Augustus was born under the sign of Capricorn,⁴ and he fought the battle of Actium the day of the calends of August, when the sun enters that sign; he therefore held it in such estimation that he placed upon his medals the celestial goat, represented with the globe between its feet, the helm and cornucopiæ (Fig. 24).



Fig. 24.—Emperor Augustus.

This same device was used by the Grand Duke of Tuscany, Cosmo de' Medici (*see*); and it was likewise assumed by the Emperor of

¹ Styled by Italian writers, "Everardo Estuardo Scozzese, per sopra nome detto Monsignore di Obegni."—SUMMONTE, *Istoria di Napoli*.

² "Aubigny is on the Cher, forty leagues south of Paris. Sir John Stuart was created Lord of Aubigny by the Dauphin Charles, for whom he had performed high service in expelling the English invaders from France. He was slain at Orleans in 1429, when supporting the banner of the Maid, raising his battle-cry of 'Avant Darnley! Jamais d'arrière Darnley!' and leading the forlorn hope at the

head of a stout band of Scots, exiles and retainers of the Stuart-Darnley. All France, the young and valiant king, and the enthusiastic Pucelle, in the midst of the triumphs of Orleans, mourned the early death of the valiant Scottish exile."—MISS STRICKLAND, *Queens of Scotland*.

³ Robert, sixth Earl of Lennox, 1578, bore three fleurs-de-lis, with a bordure charged with eight buckles for Aubigny. Motto, *Avant Darnlie*.

⁴ The Emperor Charles V. was born under the same sign.

Germany, Rodolph II., with the motto, *Fulget Cæsaris astrum*, "The star of Cæsar shines."

A butterfly over a crab (Fig. 25) was another of the emblems of the Emperor Augustus, which he caused to be struck on a gold medal, the motto, *Festina lente*,¹ "Hasten slowly;" meaning that the medium

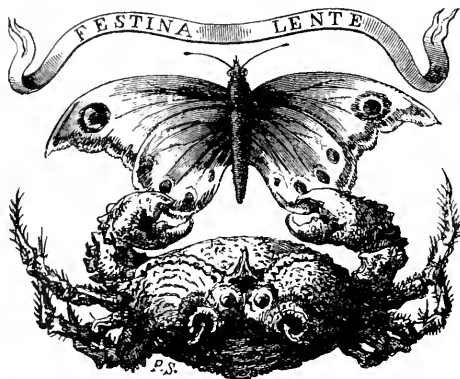


Fig. 25.—Emperor Augustus.

between extremes of caution and rashness should be pursued by every good prince. Do not let impetuosity lead you into imprudence: avoid equally the extremes of tardiness and precipitation. "Le meilleur chemin est celui du milieu."²

This device, with the motto, *Mature*, is also assigned to the Emperor Vespasian.

Augustus used the sphinx (Fig. 26), "maid's face, bird's wings, and lion's paws," as his seal, implying thereby that the secret intentions of a prince should not be divulged.

When Augustus was in Asia, he authorised Agrippa and Mecænas, who administered affairs during his absence, to open and read the letters he addressed to the Senate before any one else; and for this purpose he gave them a seal upon which was engraved a sphinx, the emblem of secrecy. This device gave occasion to ridicule, and to the saying that it was not surprising if the Sphinx proposed riddles; upon which Augustus discontinued it, and adopted one with Alexander the

¹ Frellon, the printer at Lyons, used the same device, with the motto, *Mature*. *Festina lente* is the motto of the Earl of Fingal and of Lords Dunsany, and

Onslow. The last name, "On-Slow," being evidently a pun on the motto.

² *Medio tutissimus ibis* (OVID), "You will advance most safely in the middle."

Great, to show that his designs of dominion were not inferior to Alexander's. Subsequently, Augustus used his own effigy, which practice was continued by his successors.



Fig. 26.—Emperor Augustus.

AUSTRIA, ARCHDUKES AND ARCHDUCHESSES OF.¹

RODOLPH, Duke of Swabia (+ 1307), son of Rodolph of Hapsburg, an elephant. Motto, *Vi parva non invertitur*, "Is not upset by small force."

RODOLPH, King of Bohemia (+ 1307), son of Albert I., a cock standing upon a trumpet. *Cura vigila*, "Watch with care."

OTHO THE FAIR, Duke of Austria (+ 1339), son of Albert I. See BAGLIONE.

AGNES, daughter of Albert I., married Andrew III., King of Hungary (+ 1364), a sun and a moon. *Me tuis ornari*, "That I should be adorned by yours."

CATHERINE, daughter of Albert I., married to Charles, Duke of Calabria. See MARGARET OF NAVARRE.

FREDERIC, Archduke of Austria, son of Frederic the Fair, a hand issuing from a cloud, holding a flail. *Telum virtus facit*, "Valour frames the weapon."

ANNE, daughter of Frederic the Fair, Queen of Poland, a palm tree. *Tuæ hæc omnia*, "Thine all these."

GEORGE, Archduke of Austria, son of Frederic III., a serpent round a double anchor. *Fata viam inveniunt*, "Fate will find the way."

MARY, daughter of Ferdinand I. (+ 1584), widow of William, Duke of Juliers and Cleves, a leafless tree. *Gaudium meum spoliat*, "He (death) despoils my joy."

LEONORA, daughter of Ferdinand I. (+ 1594). See GONZAGA, GUGLIELMO.

CATHERINE, daughter of Ferdinand I. (+ 1572), Duchess of Mantua and Queen of Poland. See ACCOLTI.

AUSTRIA, CHARLES, Archduke of (+ 1590), third son of Ferdinand I. He was the root of the Styrian branch of the Emperors of Austria, and father of Ferdinand II. The Archduke Charles was one of the suitors of Queen Elizabeth.

He took for device Fortune standing either on a dolphin or on the

¹ The following devices are from *et Caesarum Romanorum.* Frankfort, Oct. Strada, 'De Vitis Imperatorum 1615, fol.

globe (Fig. 27). Motto, the words of Turnus (Xth *Æneid*,) *Audaces Fortuna juvat*,¹ "Fortune assists the brave;" that is, Providence never fails to help him who courageously endeavours to carry out



Fig. 27.—Charles, Archduke of Austria.

high and honourable undertakings. Intrepidity will often succeed, when timidity may produce a failure. "Fortune secort les hardis;" or, as *Hudibras* has it—

"Fortune th' audacious doth juvare,
But lets the timidous miscarry."

Fortune is represented on a ball, as a sign of her instability, and with a sail to show that she guides where she will the ship of our life—

"That goddess blind,
That stands upon the rolling restless stone."

King Henry V., Act iii., sc. 6.

AUSTRIA, ALBERT, Archduke of (+ 1621), Governor of the Netherlands, married Isabella, daughter of Philip II.

An arm issuing from a cloud, holding a sword entwined with olive and palm. Motto, *Pulchrum est clarescere utroque*, "It is well to be famous in either;" that is, in peace or war.

Having taken Calais and other French towns, he caused them to be represented on a medal, with the motto, *Veni, vidi, vicit Deus*, "I came, I saw, God conquered."

On his marriage with Isabella, a medal was struck, representing

¹ "Audaces Fortuna juvat, timidosque repellit."

Jason with the Golden Fleece, and the dragon at his feet. Motto, *Assiduitate*, "By assiduity;" Jason typifying the archduke, who, by his marriage, had obtained the Golden Fleece,—i.e., the rich inheritance of the Netherlands.

ISABELLA CLARA EUGENIA, his wife (+ 1632), had a medal struck, with Fame in the air, between the four winds, each blowing a trumpet. *Clara ubique*, "Famous everywhere."

AVALOS, FRANCESCO FERDINANDO, Marquis of Pescara (+ 1525), the celebrated general of the Emperor Charles V., bore for device a Spartan shield (Fig. 28), with, as motto, the injunction of the Spartan mother to her son before the battle of Mantinea, *Aut cum hoc, aut in hoc*, "Either with this or on this;" either to return victorious with his



Fig. 28.—Marquis of Pescara.

shield,¹ or to die in a manner worthy of a true Spartan, and be brought home upon it. This device shone conspicuous on Pescara's banner and surcoat at the battle of Ravenna, where he was taken prisoner.

Pescara also bore a sun, accompanied by Lucifer, the morning star.² Motto, *Hac monstrante viam*, "Under this guidance," meaning either that he followed the path of his sovereign, Charles V., typified by the sun; or that he was ready to go to the wars in the

¹ Epaminondas, when mortally wounded and carried off the field by his soldiers, anxiously inquired if his shield was safe; being answered in the affirmative, he died showing signs of joy.

² Venus, when a morning star preceding the sun, is called Lucifer or Phosphorus; when following, and an evening star, Hesperus or Vesper. Thus

Philips speaks of—

"The fair star of early Phosphorus."

Cider.

Vesper is frequently mentioned by the poets:

"Late Vesper lights his evening star."

Georgic I.

"Ere twice in muck and occidental damp
Moist Hesperus hath quench'd his sleepy lamp."
All's Well that Ends Well, ii. 1.

East against the infidels. Pescara lies buried in the church of San Domenico Maggiore, at Naples. Above hangs his torn banner, and a short plain sword, said to be the same surrendered by Francis I. at Pavia. Punning in the spirit of the age, Ariosto wrote this distich upon him—

“Piscator maximus ille,
Nunquid et hic pisces cepit? non: ergo quid? urbes.”

“The greatest of fishers, he—
Hath he here taken fishes?
No—what then? Cities.”

“Il re gagliardo si difende a piede,
E tutto dell’ ostil sangue si bagna;
Ma virtù al fin’ a troppa forza cede:
Ecco il re preso, ed eccolo in Ispagna:
Ed a quel di Pescara dar si vede,
Ed a chi mai da lui non si scompagna
A quel del Vasto, le prime corone
Del campo rotto, e del gran re prigionero.”

Orlando Furioso, Canto xxxii. 53.

“On foot he combats, bath’d in hostile blood;
But virtue, that superior force has stood,
At length to numbers yields—behold him nude,
A prisoner now, and now to Spain convey’d.
Pescara then the honours shall divide
With him that ever battles at his side;
With Vasto’s lord such wreaths Pescara gains,—
A host defeated, and a king in chains.”

HOOLE’S Translation.

AVALOS, ALFONSO D’, Marquis del Vasto or del Guasto (+ 1546), nephew of Pescara, whom he succeeded in the command of the army of Charles V. On the death of Antonio de Leyva he was made commander of the Milanese. He was brave, but false and vain. He was defeated at Cerisoles, 1544, by the Duc d’Enghien, having boastingly brought cart-loads of handcuffs with him for his prisoners.

Disappointed that Antonio de Leyva should be made, by the Emperor and Pope Clement VII., General of the League, the marquis consoled himself by saying that, though not placed by them in the high position he coveted, yet they could not prevent his going before others in deeds of valour. Giovio gives him as device the ostrich, which uses its wings as sails in order to outstrip all others, with the motto, *Si sursum non effror alis, cursu saltem*

pratervehor omnes, "If I am not borne upon wings, at least in running I outstrip all," which device he wore embroidered upon his saddle and surcoat.

When Charles V. made him captain-general, after the death of Antonio de Leyva, he took for device a sheaf of ripe corn (Fig. 29), with the motto, *Finiant pariter renovantque labores*, "They finish, and, in the like manner, renew their labours;" meaning, that as after



Fig. 29.—Marquis del Vasto.

the grain is harvested, we must again sow and harvest, so his labours in the cause of his master should never cease, and as soon as he had finished one great exploit he would begin another. This device was the more appropriate, inasmuch as a bundle of ears of corn was the impresa worn in battle by his great-grandfather, Don Roderigo d'Avalos, Grand Constable of Castille. Avalos continued using the wheatsheaf till his death, but after his defeat at Cerisoles he assumed also the device of sea-rushes buffeted by the winds and waves: *Flectimur non frangimur undis*, "We are beaten, not broken, by the waves."

The marquis assumed another before he was appointed to the chief command, because many of his exploits were attributed to Pescara, Prospero Colonna, or Antonio de Leyva, and therefore he hoped soon to be made generalissimo, that, freed from his colleagues, he might prove to the world the extent of his valour. This other device represented the four elements in circles, with the motto, *Discretis sua*

virtus adest, "Each, separate, has its power;" i. e., that each element has its special office assigned to it. It was placed upon the flags of his trumpeters.

Another of his emblems was the temple of Juno Lacinia, the fire of which was never extinguished, to show the lady of his affections that his love was equally unextinguishable. The motto, *Junoni Lacinie dicatum*, "Dedicated to Juno Lacinia," was placed round the frieze of the building.

Avalos likewise took a bunch of feathers, with an eagle's in the middle. Motto, *Sic alias devorat una*, "So one devours the rest;" Pliny asserting that "the quills or feathers laid among those of other fowls, will devour and consume them."¹

The same device is on a medal of Ferdinand Gonzaga, Duke of Guastalla, with the motto, *Alias devorat una meas*, "One devours all my others."

Also, a goose plucking a plant with its beak (Fig. 30). *Deficiam aut perficiam*, "I will perish or succeed," to show his perseverance in carrying out his undertakings even unto death.²



Fig. 30.—Marquis del Vasto.

Pliny says of this bird:—"Their own greedie feeding is their bane; for one while they will eat untill they burst againe, another while kill themselves with straining their owne selves; for if they chauce to catch hold of a root with their bill, they will bite and pull so hard for to have it, that many times they breake their own necks withall, before they leave their hold."³,

¹ Book x., ch. 3.

² Capaccio, Giulio Cesare, 'Delle Imprese,' 4to. Napoli, 1592, *passim*. Also, Camerarius, Joach., 'Symbolorum et Emblematum ex Re Herbaria, Animalibus

Volatilibus Aquatilibus et Insectus desumptorum,' 4 books. Frankfort, 1654, 4to., *passim*.

³ Book x., ch. 59.

Avalos is constantly alluded to by Ariosto :

“Peseara’s marquis next my voice demands ;
And lo, the third—a youth whose single praise
With Gallia’s sons th’ Italian name shall raise.
I see him now in glorious zeal prepare
With these to strive, from these the wreath to bear.

* * * * *

Such is Alphonso, such his worth appears,
So far above the promise of his years,
The imperial monarch shall in him confide
To lead his armies and his counsels guide,
Till by this chief, his warlike thunders hurl’d,
Shall spread his banners o’er the subject world.’

Orlando Furioso, Canto xv. 28. HOOLE’S Translation.

VASTO, DONNA MARIA D’ARAGON, Marchese di, Avalos’ wife.

Being as watchful over the conduct of those about her as of her own, Giovio gave her as device two branches of ripe millet tied together, with the motto, *Servari et servare meum est*, “’Tis mine to preserve and be preserved,” because the millet is said to be not only itself incorruptible, but, like camphor, to preserve other substances placed near it from corruption.

BAGLIONE, GIAN-PAOLO (+ 1520), Tyrant of Perugia. A condottiere captain, who usurped the sovereignty of Perugia and served



Fig. 31.—Gian-Paolo Baglione.

the Venetians against the League of Cambray. Pretending he wished to consult him on affairs of importance, Leo X. transmitted to Baglione a safe conduct to Rome, but, when he arrived, he caused him to be tortured and beheaded, and afterwards took possession of his states.

Baglione’s device was a silver griffin on a field gules (Fig. 31) with the motto, *Unquibus et vostro atque alis armatus in hostem*,

"Armed against the enemy with talons and beak and wings,"¹ which means of defence proved of no avail when he was seized by Pope Leo, hence his rival, Gentil Baglione, observed, "This ugly bird has not used his wings, as at other times, to flee from the snare which has been laid for him."

BARBERINI OF FLORENCE. This family originally bore as their arms, three gaddflies, *Tafani*, which were subsequently changed to bees.²

BARBERINI, ANTONIO, Cardinal. Bees collecting honey in a garden, *Exercet sub sole laborem*, "He does his daily work under the sun." An eagle in the midst of thunder and lightning, *Nec metuenda timet*, "Nor fears things to be feared." The eagle being proof against lightning, according to Pliny: "Men say, that of all flying fowles the ægle onely is not smitten nor killed with lightening; whereupon folke are wont to say, that she serveth Jupiter in place of his squire as armour-bearer."³

BARBERINI, MAFFEO (Pope Urban VIII.), (+ 1644), had for device the bee. Motto, *Sponte favos, ægrè spicula*, "Willingly honeycomb, unwillingly stings,"—the character of a merciful ruler. Also a hare running up a hill, *Ascensu levior*, "Lighter in ascent."⁴

BASSOMPIERRE, FRANÇOIS DE (+ 1646), Marshal of France. Referring to his ten years' imprisonment in the Bastille, he took for device, a bird in a cage, *Mens æquâ in arduis*, "A mind serene in difficulties."

BEMBO, PIETRO, Cardinal (+ 1547), secretary to Pope Leo X., poet and historian. His device was Pegasus⁵ and a hand issuing from a cloud, holding a branch of laurel and palm (Fig. 32). Motto, *Si te fata vocant*, "If the fates call thee,"⁶—in vain one seeks for honour if not granted by heaven.⁷

¹ The same device and motto were also taken by Otho, Duke of Austria, son of Albert I. Gryphius, the printer of Lyons, had likewise for impresa a gryphon attached to a cube and a globe; the cube denoting firmness, the globe promptitude. His epitaph was:

"La grande griffe
Qui tout griffe,
A griffé le corps de Gryphe."

² The Barberini arms are azure, three bees volant en arrière, or, two and one.

³ Book x., ch. 3.

⁴ "Non levis ascensus, si quis petit ardua; sudor Plurimus hunc tollit."

CASSIUS PARMENSIS.

⁵ Pegasus denotes fame, eloquence, poetic study, contemplation. A bronze medallion of Bembo, with this device, is in the South Kensington Collection.

⁶ Dolce, Ludovico, Imprese, folio. Venetia, 1578, *passim*.

⁷ *Sic ubi fata vocant*, "So where the fates call."—*Dido to Æneas*.

A Pegasus is also the device of the Toco family, with the motto, *Si qua fata sinant*, "If the Fates permit." Mausolée de la Toison d' or, Amsterdam, 1689. *Quo fata vocant*, "Whither the fates call," is the motto of the Thurlow, De l'Isle, and Shelley families.

Bembo, both by precept and example, revived a pure taste in Tuscan literature. Roscoe says that "he opened a new Augustan



Fig. 32.—Cardinal Bembo.

age, that he emulated Cicero and Virgil with equal success, and recalled in his writings the elegance and purity of Petrarch and Boccaccio." Ariosto pays him a tribute in the following lines—

" Bembo, che 'l puro e dolce idioma nostro
 Levato fuor del vulgare uso tetro
 Quale esser dee ci ha col suo esempio nostro."
Orlando Furioso.

" Pietro Bembo, whose example taught,
 And to its purity our idiom brought."
HOOLE'S Translation.

BENTIVOGLIO OF BOLOGNA. The arms used by this family are called in Bologna (where, until 1512, they held the sovereignty) the *Sega rossa di setti dente*, the red saw with seven teeth, on a field or¹ (Fig. 33), and this *sega* or *serra* was the family badge. When Julius II., after having expelled the Bentivogli, made his entry into Bologna, the people, mindful of their exiled masters, received him in sullen silence, except when the sound of "Serra, Serra!" resounded in his ears, as he passed in procession through the streets.² Pope

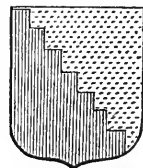


Fig. 33.
Bentivoglio Arms.

¹ Party per bend indented, or and gules.

² Roscoe, 'Life of Leo X.'

Julius had been assisted in his enterprise by Francis I., as Ariosto says :

“Poi mostra il re che di Bologna fuore
Leva la Sega e vi fa entrar le Ghiande.”

Orlando Furioso, Canto xxxii. 37.

“He tells the king who from Bologna fair,
Removes the saw, and plants the acorns there.”

HOOLE'S *Translation*.

There is some tradition about the name having originated in Heinsius, the German, who when prisoner at Bologna, 1249, gave his daughter in marriage to, or received some assistance from a youth to whom, in proof of his affection, he repeated “*Ben ti voglio*,¹ “I wish thee well.”

BENTIVOGLIO, GUIDO, Cardinal (+ 1644). Atlas bearing the world upon his shoulders, with the motto, *Maius opus*, “A greater work.” An *impresa d'amore*, signifying that his task in gaining the affections of his lady was greater than the labour of Atlas.

BERNE. The arms of the canton are gules, on a bend or, a bear sable. Those of the canton of Appenzell are argent, a bear standing, sable. Hence, when Charles the Rash invited the Emperor to join the confederacy against the Swiss cantons, he was referred, as answer, to Æsop's fable, not to bargain for the skin of the bear before it was taken; while Hagenbach, his bailiff on the Swiss frontier, observed, “We must skin the bears of Berne to make ourselves coats.”

“The man, that once did sell the lion's skin
While the beast liv'd, was kill'd with hunting him.”

King Henry V., Act iv., sc. 3.

In 1213, the Emperor Frederic II. instituted, at the abbey of St. Gall, the order of the Bear, St. Ursus² being the patron.

BERRY, Province of. The emblem is a sheep.

BERRY, JEAN DE FRANCE, Duc de (+ 1416), third son of John, King of France. When only nine years old, he fought by the side of his father at Poitiers, and was nine years in England as one of the hostages of the Treaty of Bretigny. He built the celebrated Hôtel de Nesle, at Paris, where he died. He had a passion for jewels and works of art, as his voluminous inventory testifies.

Indulging, probably, in the hope of being one day King of France,

¹ Litta, ‘Famiglie celebri Italiane.’

² St. Ursus, one of the Theban Legion, suffered martyrdom at Soleure, where he

is buried under the high altar of the church built by Berthe aux grands pieds, mother of Charlemagne.

and wishing his wife, whom he called Oursine, to partake in his expectations, he took a bear for his device, with the motto, *Oursine, le temps vendra*. His tomb is now in the crypt of the cathedral at Bourges, his feet rest upon a she bear.¹ The motto is mentioned in his inventory.²

"1416. Un grant tableau de cyprès, ouquel est l'eschiquier ; sur les bours duquel est escript, *le temps vendra*, et est dedans un grant escrin de bois."—*Inventaire du Duc de Berry*.

"Un anel d'or, auquel a un heaume et un escu de mesmes fais d'un saphir aux armes de monseigneur, un ours d'esmeraude et un cygne de cassidoine blanc, soustenans le dit heaume."—*Idem*.

The epitaph on his monument ran thus :

"J'ay été grand de race et d'apparence,
Fils, frère, et oncle de roys de France ;
Aux princes cher, des peuples honoré,
De mon Berry, peu s'en faut adoré :
Mais je vois bien qu' au sang n'est la grandeur ;
Le sang royal, ni les provinces larges,
N'exemptent point les princes de grandes charges ;
La vertu seule allège un fardeau fort,
Et la foy pent exempter de la mort."³

BIRAGO, RENATO, of Milan, better known as René de Birague, Cardinal and Chancellor of France (+1572). He took as his device, a column surmounted by a burning globe, with the motto, *Non cedunt ignibus ignes*, "Fires yield not to fires," as emblematic of his affection for his wife Valentine Balbiana, to whom he was married before he embraced the ecclesiastical profession. When made cardinal, he chose another device, as more suitable to his office, a paschal lamb,⁴ under its right foot a book, in its left a cross, to which is attached a

¹ This tomb was formerly in the Sainte Chapelle built by Jean, after the model of that of St. Louis at Paris, and enriched with jewels, vessels of gold, and magnificent ornaments. Over the door was the above-mentioned motto. The Sainte Chapelle was pillaged, in 1562, by the Calvinists, who made a capture of precious stones of immense value. The quantity of pearls especially was enormous, and so little valued that they were worn by the countrywomen or given as playthings to the children. A bear, which formed one of the ornaments of the tomb, wore a muzzle ornamented

with pearls."—HAZÉ, *Monuments de Berry*. Bourges, 1834.

² His son-in-law, Louis de Bourbon, also is described by Favine as coming out to Charles VI. well appointed, in a robe of crimson velvet all covered with bears, "according to the device of the Duke de Berry which he had given to him."

³ Romelot, 'Désér. de la Cathédrale de Bourges.'

⁴ The holy lamb with a flag or, between two stars and a crescent, was the badge of the Knights Templars—"The Lamb and Flag" of the village inn.

scroll inscribed with the motto, *Rubet agnus aris*, "The lamb bleeds on altars," alluding to the purple of the cardinals, and signifying that every priest should approach the altar with purity. The same motto served as an anagram on his name, "Renatus Biragus."

Birague, with the Queen, duc de Guise and Gondi, formed the secret council who determined on the Massacre of St. Bartholomew, and he received the dignity of chancellor for his acquiescence in the crime. Of Italian birth, he was openly accused of getting rid of his enemies by poison; and is reported to have said that, "le roi ne viendrait jamais à bout des Huguenots par les armes, et qu'il ne lui restait que le moyen des cuisiniers." On the occasion of the baptism of the son of one of his nephews, he gave a magnificent fête, at which Henry III. and all the court attended. Like his master, he was of the fraternity of Flagellants, and accompanied him in his ridiculous processions when he gave up the seals, retaining the titles and honours of chancellor. This caused him to say that he was "cardinal sans titres, prêtre sans bénéfices, et chancelier sans sceaux." This was not the case, as the king had endowed him liberally. Henry attended his funeral in the habit of a penitent.¹

BOISY, CLAUDE GOUFFIER, Marquis de. *See* GOUFFIER.

BONA OF SAVOY. *See* MILAN.

BONCOMPAGNO OF BOLOGNA, UGO (Pope Gregory XIII.) (+1585), had endless devices² taken from the family arms, among others, a dragon³ with a castle on a height. Motto, *Delubra ad summa*, "To the highest temples." Another, guarding the garden of the Hesperides, ΓΡΕΓΟΡΕΤ, "Watch."

BORGHESE, CAMILLO, Paul V. (+1621) *See* ACCOLTI, note.

BORGHESE, SCIPIONE, Cardinal. *See* NERLI.

BORGHESE, ANTONIO. *See* GIOVIO, note.

¹ Le Laboureur, 'Tombeaux des Personnes illustres.' Paris, 1679.

² Which gave occasion to the satire of Fabricii Principio da Teramo, entitled, 'Allusioni, Imprese et Emblemi, sopra la Vita, Opere et Attioni di Gregorio XIII. Pontefice Massimo. Nei quali sotto l' allegoria del Drago, arme del detto Pontefice, si descritte anco la vera forma d' un Principe Cristiano, 4to., Roma, 1588, containing upwards of 100 extremely sarcastic engravings, alluding to the

device of the Pope, to whom this severe satire is dedicated.

³ Bronze gilt medallion. Pope Gregory XIII. Diam. 1½ in. The work of Frederico Parmense. Obverse, bust of the Pope, inscribed, "*Gregorius XIII. Pont. opt. maximus.*" Reverse, a dragon with its tail in its mouth encircling the field of the medal, within which is a ram's head with a pendent wreath, inscribed, "*Anno restituo MDLXXXII.*"—*South Kensington Museum.*

THE BORGIA OF ROME bore an ox on their standards. Three members of this family have darkened the page of history—Pope Alexander VI. (Roderigo Borgia), his son, Cæsar, and the beautiful Lucrezia.

BORGIA FRANCESCO, Duke of Gandia (+ 1497), the elder son, whose body was found in the Tiber, his brother Cæsar being accused by posterity of his death, bore for his device a mountain struck by lightning, with the motto, *Ferunt summos fulmina montes*, "The thunderbolts strike the highest mountains."

BORGIA, CÆSAR, Duke of Romagna, Cardinal, Count, Condottiero, and Usurper. He was made Bishop of Valence in his youth, and created Duke of Valentinois by Louis XII., when sent to that monarch with the Papal dispensation to repudiate Jeanne de France and contract a new marriage. It was on this occasion that Cæsar's mules were said to have worn shoes of gold attached by a single nail, so that they might easily fall off.

"Such was the entry, challenging renown,
Of this grandee into Chinon."

In the year 1500, when the solemnities of the jubilee year were interrupted by the extravagant demonstrations of joy at Cæsar Borgia's success, among other honours decreed to him was a triumph after the manner of the ancient Romans, on which occasion Cæsar Borgia inscribed upon his banner, *Aut Cæsar, aut nihil*, "Or Cæsar or nothing,"—an insolent motto, which was thus parodied at his death :

"Borgia Cæsar eram factis et nomine Cæsar ;
Aut nihil aut Cæsar, dixit, utrumque fuit."

"Cæsar in deeds as name would Borgia be,
A Cæsar or a cypher—both was he !"

And again—

"Aut nihil aut Cæsar, vexillo pingis inani
Pro magno fies Cæsare, stulte, nihil."

" 'Or nothing or Cæsar,' thou painted on thy empty standard.
Fool ! instead of great Cæsar, thou wilt become nothing."

The idea was also repeated by Sanazzaro—

"Aut nihil aut Cæsar vult dici Borgia : quid ni
Cum simul et Cæsar possit, et esse nihil."

"Cæsar or nothing, Borgia fain would be ;
Cæsar and nothing, both in him we see."

Having lost all the possessions he had committed so many crimes to acquire, Cæsar fell before the small fortress of Viane, in Navarre, 1507.

Ariosto thus alludes to him :

“Poi mostra Cæsar Borgia col favore
Di questo re farsi in Italia grande,
Ch' ogni baron di Roma, ogni signore
Soggetto a lei par ch' in esiglio mande.”

Orlando Furioso, Canto xxxii., st. 37.

“In Italy he Cæsar Borgia shows,
Who greater by his monarch's favour grows,
Each lord of Rome, each baron of renown,
Rais'd by his smile, or exil'd by his frown.”

HOOLE'S *Translation*.

BORGIA, GIOVANNI, Chamberlain to the Empress of Germany (+1592). The sun eclipsed. *Nisi cum defecerit spectatorem non habet*, “Except when eclipsed it has no spectator,”—meaning that those in authority should act with the greatest circumspection, as their shining qualities often pass unnoticed, but their faults, and even their personal defects, are inevitably made amenable to the criticism of the vulgar. Thus, says Capaccio, the Athenians insulted Simonides on account of his screaming voice; the Lacedæmonians, Lyeurgus, because he hung down his head. The Romans ridiculed Scipio on account of his snoring, and Cato of Utica because he filled his cheeks when he ate. Pompey scratched himself with one finger, and the Carthaginians observed that Hannibal did not wear lacings to his cuirass.¹

BORROMEO, CARLO, Saint, Cardinal, and Archbishop of Milan (+1584). A stag attacked and pursued by serpents fleeing to a fountain for refuge. Motto, *Una salus*,² “The only safeguard.” The stag has a natural enmity to the serpent. “This kind of deere,” says Pliny, “maintain fight with serpents, and are their mortal enemies; they will follow them to their verie holes, and then (by the strength of drawing and snuffing up their wind of their nostrils) force them out whether they will or no. . . . The serpent sometimes climbs upon its back and bites it cruelly, when the stag rushes to some river or fountain and throws itself into the water to rid itself of its enemy.”³

¹ Capaccio.

fraudes, “To serve God is the only

² *Sola salus servire Deo, sunt cætera* safety—all the rest are deccits.”

³ Book viii., ch. 33.

The stag is fleet and can never be taken unless weary. It is fond of retirement, and delights in the neighbourhood of water, especially of fountains as the coolest. And when a herd want to pass the sea, they rest their heads on each other's backs, and help each other. (See ACADEMIES, ANIMOSI.) These rare qualities render the stag a fit emblem of the spiritual man.¹ He is always apart from the busy herd. He fights the serpent, sin, and is swift in running the race that is set before him. The Christians bear one another's burden, and fly to the fountain of living water to give them grace and refreshment.

By the device, therefore, of the stag and the serpent with the motto, *Una salus*, St. Charles Borromeo implied that in this life and the next, he looked only to Christ as the one salvation and one remedy, to all who seek that fountain.

St. Charles Borromeo was member of the Affidati Academy when he took for device the milky way, as being the path of the gods. Motto, *Monstrat iter*,² "It points out the way," to show that the path of righteousness is alone to be followed in our transit to another world.

BORROMEO, VITALIANO (+1671), son of Giovanni Vitaliano and Marie Borromeo, having been invited to Milan by his uncle Giorgio Borromeo, who was in favour with Duke Francesco Maria, he attached himself to belles lettres, and took for impresa a sitting camel, to imply that his uncle had raised him up. The word "*humilitas*" of his arms, with the crown, and recumbent camel, and unicorn looking towards a sun, and the ostrich feathers, are so many symbols of his motto, *Qui se humiliat exaltabitur*, "Whoso abaseth himself shall be exalted." To *humilitas* was joined the crown, and as the camel was lying down, the unicorn was raised in allusion to the words, *Exaltabitur sicut unicornis*, "He shall be exalted as (the horn of) an unicorn." On the other hand, the feathers are bent upwards and the crown at bottom, implying, *Qui se exaltat humiliabitur*, "Whoso exalteth himself shall be abased." On a medal³ of Vitaliano, we find the device of the camel sitting on a basket of rushes, carrying upon its back books and arms, and the ostrich feathers. Motto, *Nec labor iste gravat*,⁴ "Nor does this labour oppress,"—Labour is not felt if we set to work with spirit.

¹ In Scripture it is a favourite emblem :
"Like as the hart," &c. "Nephali is a
hind," &c.

³ Museum Muzz., T. 114.

⁴ "Nec me labor iste gravabit."

VIRGIL.

² See BRUNSWICK, ERIC, Duke of.

BOTTIGELLA. The customary device of this family was a dog-collar unfastened. Motto, *Sans liame*, "Unfettered."

Giovanni Battista Bottigella of Padua, who fought in the Italian wars, under Ferrante Gonzaga, took for device a ship in full sail, with the remora, or sucking-fish, attached to it. Motto, *Sic frustra*, "Thus vainly," to express how little it availed his attachment to the lady of his affections, as she only fled from him the faster.¹

The remora fixes itself so firmly to a ship that it cannot be severed by wind or waves:

"The sucking fish, with secret chains,
Clung to the keel, the swiftest ship detains."

Pliny says:—"There is a little fish, keeping ordinarily about rocks, named Echeneis. It is thought that if it settle and sticke to the keele of a ship under water, it goeth the slower by that meanes, whereupon it was so-called (the stay-ship)."²

And Ben Jonson alludes to it—

"I say a remora,
For it will stay a ship that's under sail,"

The Magnetic Lady.

And, again, Spenser—

"Looking far forth into the ocean wide,
A goodly ship, with banners bravely dight,
And flag in her top-gallant, I espied,
Through the main sea making her merry flight;
Fair blew the wind into her bosom right,
And th' leavens looked lovely all the while,
That she did seem to dance, as in delight,
And at her own felicity did smile;
All suddenly there clove unto her keel
A little fish, that men call Remora,
Which stopt her course, and held her by the heel,
That wind nor tide could move her thence away.
Strange thing me seemeth that so small a thing
Should able be so great an one to wring."

SPENSER, *Visions of the World's Vanity*.

As a member of the Affidati Academy of Pavia, Bottigella had for device bees flying from flower to flower sucking the honey. Motto, *Ut prosim*, "That I may be useful,"—meaning that he would devote all his talents and industry to promote the happiness and enjoyment of others.

¹ Another motto for the remora, *Sic parvis magna cedunt*, "Thus great things yield to small."

² Book ix., ch. 25.

BOURBON, HOUSE OF.—The Sires de Bourbon were among the great vassals of the crown of France.¹

BOURBON, PETER, second Duke of (+ 1356), bore for device a flying stag, surrounded by flames of fire, and round his neck a collar, inscribed with the word *Espérance*² (Fig. 34).

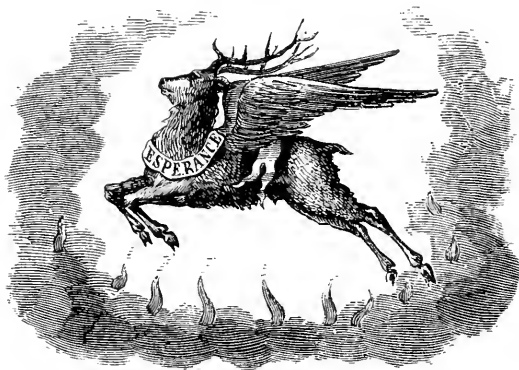


Fig. 34.—Peter, Duke of Bourbon.

BOURBON, LOUIS II., LE BON ET LE GRAND (+ 1410), third Duke of. He remained for eight years in England, as one of the hostages of the treaty of Bretigny. On his return to Moulins, his château not being ready for his reception, he lodged at the house of Huguenin Chauveau, grand procureur of the Bourbonnais, who, in the midst of the rejoicings, presented him with a large book, containing a register of all the crimes committed by his nobles during his eight years' absence. The duke replied, with a severe tone, "You say that it contains the register of their crimes, but it appears to me you have not recorded the services of my brave barons who have released me from prison." He then snatched the book from the hands of the grand procureur, and without opening it, threw it into the fire.³

¹ The Bourbon arms were or, a lion gules, eight escallops in orle, azure—derived from Archambaud VI., who followed Louis VII. to the second Crusade, and placed the scallops round his shield as memorials of his pilgrimage.

² "C'était une grande nuée d'azur de laquelle sortaient des langues de feu d'or

et de gueulles, et au milieu était un cerf-volant d'or, et autour du cou s'espandant sur les épaules entre ses ailes était une ceinture d'azur, où était écrite en lettres d'or l'ancienne devise de la maison de Bourbon *Espérance*."—STE. MARTHE, *Traité des armes de France*.

³ Jean D'Oronville.

On his return from England he instituted the order of the Ecu d'Or. It consisted of a golden shield, upon which was a bend charged with the word *Allen*, "All,"—a motto he brought from England, the meaning of which he thus explained to his knight: "Mes amis, au travers de mon écu d'or est une bande où il y a écrit, 'Allen.' Allen (signifying *tout*) c'est à dire, allons *tous* ensemble au service de Dieu, et soyons *tous* une en défense de notre pays et là où nous pourrons trouver à conquêter honneur par fait de chevalerie." On the belts of the knights was wrought the "joyeux mot" *Espérance*.¹ The motto "Allen" was placed upon their caps, and they wore a mantle of sky-blue, lined with red satin.

On the occasion of his marriage with Anne, Dauphine of Forez and Auvergne, Louis converted the order of the Ecu d'Or into that of Notre Dame du Chardon, a rebus by which he expressed to Béraud, Count of Clermont and Dauphin of Auvergne, his gratitude for the *cher-don*² he had made him by giving him the hand of his daughter. The collar of gold consisted of lozenges. In each lozenge was a letter of the word *Espérance*. The jewel represented the Virgin crowned with twelve stars, a crescent under her feet, and beneath a thistle. The girdle was fastened with a buckle, enamelled green, in form like the head of a thistle.

BOURBON, CHARLES I., fifth Duke of (+ 1457). He took the device of a flaming pot overturned (Fig. 35); motto, *Zara a chi tocca* ("Gare à qui le touche"), "Beware who touches it." His friend and contemporary, King René, gives us both in prose and verse the description and explanation of this device³ in a MS.⁴ called "Le livre du cuer d'Amours epris," written about 1457: "Ung aultre escu ensuivant estoit d'azur à trois fleurs de lys d'or, a une bande de gueules; autour auquel escu estoient paincts pots d'or cassés, dont yssoit grans flammes et feu gregeoy; et le champ sur quoi les dits pots estoient, estoit

¹ "1393. A Herman Ruissel, pour avoir fait et forgié liiij. lettres d'or qui dient, *Espérance*, pour mettre et asseoir sur deux ceintures d'or de broderie."—*Comptes royaux*.

² Menestrier asserts that when Pierre de Beaujeu married Anne de France, daughter of Louis XI., regarding their alliance as the gift of Heaven, which was

dear to them, they took the thistle (Chardon) of his great-grandfather Louis as his device, and bore it, with their cypher interlaced and true lover's knots, as was to be seen in the Bourbon Chapel."—*Traité des Tournois*, 1669.

³ In the chapel of the Bourbons at Souvigny, the "pots enflammés" form part of its modern decoration.

⁴ In the Imperial Library at Paris.

my-parti en quartiers de noir et de bleu; soulez lequel tableau estoient escriptz les vers qui s'ensuivent."

"Charles de Bourbon suys, qui grant renom avoye
En gracieuseté, en temps que je regnoye;
Entre tous me trouvay joyeux et esbattant,
Comblé de plusieurs biens que l'homme est désirant;
Courtosie, beaulté, bonté, trésors, largesse,
Sens et honnesteté, bon advis, grand prouesse;
Des dames assailly plus que mon perè assez,
Dont par ardeur d'amours, je prins comme sçavez,
Pour mon môt, feu grégeoys; mais néanmoins mon feu,
D'aller à l'hospital en la fin contrainst feus;
Hommage au dieu d'amours, comme les autres fis,
Et sur mon portal ai le m'en blason assis."



Fig. 35.—Charles, Duke of Bourbon.

BOURBON, JEAN II. (+ 1488), his son, styled, "Le Fléau des Anglais," sixth Duke of.

In a MS.¹ in the Imperial Library at Paris,² his arms are supported, in one place, by two sirènes, or mermaids; in another, by a sagittarius. Motto, *Je deusse mourir*.

BOURBON, CHARLES II., Cardinal de (+ 1488), brother of John II., and of Pierre de Beaujeu, and of Margaret the mother of Louise de Savoie. Archbishop of Lyons, at the age of nine; Sextus IV. made

¹ No. 6767.

² In other MSS. in the same Library the Bourbon shield is supported by a

wild man and a mermaid; also, in some, by a sagittarius, with the motto, *Espérance*.

him Cardinal. On the death of his brother Jean II., he took the title of Duke de Bourbon, under the name of Charles II. His device was a flaming sword (Fig. 36), representing the sword of the Church and "the sword of the Spirit, which is the sword of God." His motto (from the 'Æneid'), *Auctor ego audendi*, "I, the author of daring."

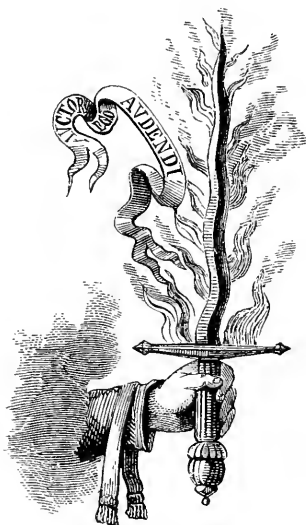


Fig 36.—Cardinal de Bourbon.

He also had the same emblem with the motto, *N'espér ny peur*.¹ Likewise, *Folium ejus non defluit*,² "His leaf does not wither."

BOURBON, CHARLES III., seventh Duke de (+ 1527). The celebrated Constable Bourbon, "le plus magnifique seigneur de son siècle, après le roi de France, et le plus malheureux des proscrits après Thémistocle et Coriolan."

When, in execution of an ordinance in 1527, an officer was sent into the Bourbonnais to efface the Constable's arms and devices,³ one of these last consisted of the Constable's sword, interlaced with a scroll upon which was inscribed, *Penetrabit*, "It will penetrate,"—a motto

¹ Le Laboureur, 'Tombeaux des Personnes illustres.'

² In his chapel at the Cathedral of Lyons, two arms carrying flaming swords support his banner.

³ When the constable was declared guilty of high treason, salt was sown in

the Hôtel de Bourbon (now the Garde Meuble de la Couronne) at Paris, his arms were broken; and the executioner smeared the windows and doors with yellow, "Ce jaune infâme dont on barbouille les maisons des traitres."—BRANTÔME, *Hommes illustres*.

which revealed at once his pride and his high pretensions. Charles also preserved the flying stag of Duke Peter, which was embroidered upon the surcoats of his followers as well as upon his own, and was conspicuous at the battle of Aignadel,¹ where the charge of the Duke decided the fortune of the day. When the news of the Battle of Pavia reached Rome, a French gentleman observed to Clement VII., alluding to the defection of the Constable, "Although he may appear a traitor to his king and country, yet his conduct deserved some excuse, having declared so long beforehand his intentions; since his wearing the flying stag, embroidered upon his surcoat, showed that he meditated fleeing into Burgundy; and as his legs would not be swift enough, he required also wings; therefore the motto was added, *Cursum intendimus alis*, 'We bend our course with wings.'"

Brantôme visited Gaëta, where the Imperialists took the body of the Constable,² and says that near his tomb was his great standard of yellow silk embroidered with flying stags and naked flaming swords, with the word, *Espérance, espérance*, in several places; the castellan explaining it as signifying, by the flying stags, that he had been obliged to use the greater diligence, and to arm himself with the flaming sword, with which he had hope (*espérance*) to revenge himself by fire and sword upon his enemies. The word *Penetrabit* makes the meaning still more significant.³

At the entry of Francis I. into Paris, on the occasion of his coronation, the Duke of Bourbon was attired in cloth of silver, embroidered with tongues of fire. There was a rich border of gold to his robe, upon which was blazoned his motto, *A toujours jamais*.⁴

¹ See ALVIANO.

² Bourbon was the idol of the Spanish adventurers, who composed ballads which they sang in his honour. One began—

"Calla, calla, Julio Cesar, Hannibal, Scipion;
Viva la fama de Borbon."

"Let Cæsar, Hannibal, and Scipio be silent; long live the fame of Bourbon." They also made his epitaph—

"La Francia mi dia la leche,
La España la gloria e la aventura,
Y la Italia la sepultura."

"France gave me milk (life), Spain glory and adventure, and Italy a tomb."
—BRANTÔME, *Vie des Hommes Illustres*.

"Or, as brave Bourbon, thou hadst made old Rome Queen of the world, thy triumph, and thy tomb."
Sir W. DRUMMOND, of Hawthornden.

³ The Imperialists placed this epitaph upon his tomb at Gaëta:

"Aucto imperio
Gallo victo
Superata Italia
Pontifice obsessa
Roma capta
Borbonus hic jacet."

"After having aggrandised the empire, conquered the French, subdued Italy, besieged the Pope, taken Rome, Bourbon rests here."

⁴ Godefroy, 'Grand Cérémonial de France.'

BREMBATA (ISOTTA) (+1586). Of a noble family of Bergamo, this lady poet was an eminent linguist, and so versed was she in Latin, that she spoke in that language before the senate of Milan, whom she had occasion to address upon matters concerning her own interests.

She took for device the garden of the Hesperides, with its golden apples, and the dragon lying dead before the gate, with this Spanish motto, *Yo mejor las guardarè*, "I will guard them better."

"Th' Hesperian golden apples said to keepe,
So wakeful, it was never knowne to sleepe;
But after slain by Hercules."

T. HEYWOOD.

BRUGES, LOUIS DE, Seigneur de la Gruthuyse (+ 1492), Chevalier d'honneur of Mary, daughter of Charles the Rash. On his MSS. in the Imperial Library is his device, a bombard throwing a projectile. Motto, *Plus est en vous*.

BRUNORE. See COUNT PIETRA IL VECCHIO.

BRUNSWICK, HENRY, the Young Duke of (+ 1568). The moon. Motto, *Lux in tenebris*, "Light in darkness,"—the character of faith.

BRUNSWICK, ERIK, Duke of (+ 1584). *Gloria ex duris*, "Glory from hardships."

Another, two hands shooting from a bow, an arrow in the air. Motto, *Sic itur ad astra*,¹ "Thus men ascend to the stars." That is, such is the way to immortality.

BURGUNDY, PHILIP LE HARDI (BOLD), Duke of (+ 1404). It is related that in the preparations for his expedition against England nothing surpassed his magnificence. His ship was painted outside in blue and gold. There were 3000 standards with his motto, assumed, no doubt, for the occasion, but which he afterwards always retained,² *Moult me tarde*. It was also embroidered upon the sails of his ship encircled by a wreath of daisies, in compliment to his wife.³

BURGUNDY, JEAN SANS PEUR (FEARLESS), Duke of (+ 1419), so called from the air of assurance with which he appeared before Bajazet after the loss of the battle of Nicopolis.

During the malady of Charles VI., when the factions of the Orleans and Burgundian parties were at their height, Louis, Duke of

¹ Virgil.

² Barante, 'Histoire des Ducs de Bourgogne.' For a further account of this motto, see WAR-CRIES, BURGUNDY.

³ "1395. Ung bon messel à l'usage de Paris, couvert d'une chemise de drap de Damas blanc semé de marguerites. P. et M."—(*Inv. du Duc de Bourgogne*.)

Orleans, took the knotted stick as his device (Fig. 37), with the motto, *Je l'envy*, a term used in playing dice, implying, in the language of the time, "I defy you,"—*Je porte le défi*. John, on the other hand, assumed as a counter-device a carpenter's plane (Fig. 38), with the motto in Flemish, *Hic houd*, "I hold it," also borrowed from the same game.

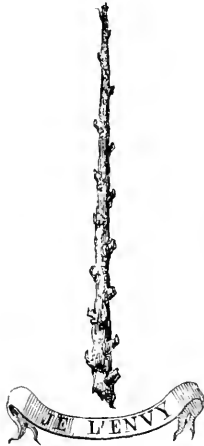


Fig. 37.—Louis, Duke of Orleans.



Fig. 38.—John, Duke of Burgundy.

The plane to plane the knots of the stick of Orleans, the motto signifying possession—that is, of the person of the king and the government of the country, which he held in his own keeping. These devices were both trumpets of sedition and anarchy, which proved fatal to the Duke of Orleans at the Porte Barbette, and to the Duke of Burgundy at Montereau. After the assassination of the Duke of Orleans the Parisians said, "Le bâton épineux avait été raclé par le rabot." The device of Jean sans Peur is to be seen on his tomb at Dijon, and his ducal robe is semé with rabots,¹ that of his wife, Margaret of Bavaria, with marguerites. Her motto was, *Lacessitus*, "Provoked."

¹ "1413. Pour une grande quantité de raboteures rondes d'argent blanc pour mettre et assoir sur la broderie d'une jaquette de drap noir."—(*Inv. des Ducs de Bourgogne*, 270.)

"1416. Pour iiijc iiij^{xx} rabos, iiij^m iiijc lij rabotures, et xix^m iiij^e bezans d'argent blanc pour asseoir sur la brodure de iiij^{xx} robcs."—(*Ibid.* 373.)

"1416. Pour vi^e liij rabos d'or sauldis que l'on a mis et assis sur les manches."—(*Ibid.* 373.)

"1467. Une sainture d'argent doré pour meetre sur harnois de joustes, à xxiiij barroyers pendans et à dix rabos fermés et y fault ung rabot, pesant viii mares, iij onces."—(*Ibid.* 3184.)

It is to Duke John that Menestrier ascribes the fusils or steel, the well known device of Burgundy.

It is stated that on his marriage with Margaret of Bavaria, this princess and all her relatives, and those of the house of Brederode, placed upon their escutcheons two batons in saltier, with a quantity of sparks round the shield. Motto, *Flammescit uterque*, "It flames forth on both sides," to express probably the mutual affection of husband and wife.¹ He took two pigs as supporters, in memory of St. Antony, honoured in Hainault. Menestrier states this device is to be seen on the great organ at Haarlem.

BURGUNDY, PHILIP THE GOOD, Duke of (+1467), son of Jean sans Peur. One of the most powerful princes of the fifteenth century. None equalled him in magnificence or surpassed him in valour. His ambassadors walked first after those of kings; the princes of Asia saluted him as "the Great Duke of the West," and as "the Good Duke" he was respected throughout Europe.

He adopted the device of the steel (fusil) striking sparks out of a flint (Fig. 39), with the motto, *Ante ferit, quam flamma micet*, "It strikes before the flame sparkles."

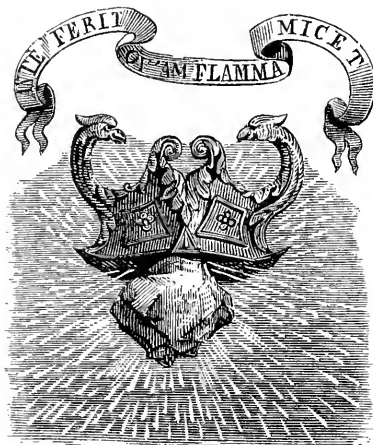


Fig. 39.—Philip the Good, Duke of Burgundy.

Various explanations are given of this device. Some think that

¹ A kind of society was formed of the device of the duke, and when his son Philip brought his sister from Paris, the

horses of the pages were caparisoned with the device of the "fusil and étincelles."

Philip meant that as iron and flint, when in collision, kindle a fire not easily extinguished, so the collision of two inflammable princes often gives birth to war, ending in the ruin of both. Also, that as fire and steel are quiet unless called forth, a good prince should never incite the flames of war except from necessity. Again, that as stone and steel are useless in themselves, unless brought into action, when they produce a brilliant flame, so the noble qualities of the mind should be brought into action, so as to produce honour and glory to the profession.

Perhaps Philip foresaw the inflammable temperament of his son when he adopted this device, which was the more attractive as the form of the ancient steel resembled a B, the initial letter of Burgundy, and also the sparks of fire might be likened to the thunderbolts of Jupiter. Philip made the device popular by causing his goldsmiths, painters, and embroiderers to introduce it upon all their works.¹

On the occasion of his marriage with his third wife, Isabella of Portugal, in 1429, Philip instituted the celebrated order² of the

¹ The device occurs constantly in his inventories :—

“1421. Quatre grans estendars—sur chascun desquels avoit un grant fusil et la pierre qui y appartient, avec plusieurs flambes et estincelles selon le devise de Monseigneur.”—(*Inventaire des Ducs de Bourgogne.*)

“— Un char painut de vert—et par dessus semé et emplie de fusilz et flambez de fin or, et la pierre et les esclaz d'argent, à la devise des estendars de Monseigneur.”—(*Ibid.*)

“1426. Item dix pennons de bature, armoyez à ses armes—et au bout desdites armes ung grant fusil d'or et le caillou d'argent.”—(*Ibid.*)

“1467. Une coupepe d'or où il y a à l'en-tour—du fritelet trois fusilz et des flambes esmaillées de rouge, clere et dessous les armes de Monseigneur.”—(*Ibid.*)

“— Une autre coupepe d'or; tout pleine, où il y a sur le couvercle des fusilz et des flambes esmaillées de noir.”—(*Ibid.*)

“— Une coupepe d'or, où il y a dedens les armes de M. S., et dedens le couvercle et au fritelet trois fusilz, les cailloutz esmaillées et une petite nuée dont il part

des flambes esmaillées de rouge clere et au dessus les armes de M. S.”—(*Ibid.*)

“1467. Huit fusilz d'or, servans au manteau de M. S. de l'ordre de la Toison, chascun garny d'un dyamant pointu, d'un rubis et de xij perles, les unes plus grandes que les autres, tout pesant 1 marc, v onces.”—(*Ibid.*)

“— Pauldron or gorget plate: a portion of a most beautiful suit of engraved and gilded steel armour, enriched with the devices of the House of Burgundy—the crossed staves, briquet, flames of fire, &c.”—*Catalogue of the Collection of Mr. Robert Napier, of West Shandon, Dumbartonshire, by J. C. Robinson; privately printed, London, 1865.*

² Charles V. said he could at his own pleasure create dukes and marquises, but he could not make one knight of the Golden Fleece, it requiring the assent and votes of all the knights of the order. The order has a king-at-arms called “Toison d'Or.” Philip gave each of his knights a scarlet robe of wool; his son changed the material to silk. The mantle was embroidered with a border, semé of fusils, pierres, étincelles, and toisons, in gold.

Golden Fleece, enjoining his nobles to emulate the virtues of Gideon. The fleece was to be of gold, in imitation of that of Jason.¹

"The rich fleece, whose every hair was gold."

T. HEYWOOD.

Doubtless, Philip selected this badge from wool being the staple commodity of the country (as our judges sit upon the woolsack), and the great source of the wealth of the Netherlands.

Philip always said that it was Gideon, not Jason, he had in his mind when he instituted the order, as the former was an example of fidelity and incorruptible justice, while Jason broke his faith. The history of Gideon served always to celebrate the order. In 1474, on the entry of Charles the Bold into Dijon, Gideon was at the head of his men-at-arms, and before him was borne a banner with this motto, *Gladius Domini et Gedeonis*. While the Midianites were flying, an angel held a scroll, on which was inscribed *Dominus tecum, virorum fortissime*, "The Lord is with thee, bravest of men."²

The collar of the Golden Fleece is composed of flint stones alternately with double fusils placed two and two together, forming double B's. From this suspends a Golden Fleece. The motto of the order is, *Pretium non vile laborum*, "No mean reward of labours."³

After his marriage with Isabella of Portugal, Philip took for his motto, *Autre N'aray*. In some places we find the device amplified.⁴ *Autre N'aray Dame Isabeau, tant que vivray*, meaning that after Isabella he would not take another wife, having already been married twice before.⁵

BURGUNDY, CHARLES LE TEMERAIRE (+1475). His motto was, *Je l'ay empris (entrepris)*; his tournament motto, *Ainsi je frappe*.

At his marriage with Margaret of York, at Bruges, in 1468, the device, *Je l'ai empris*, was placed over his hotel.⁶

¹ Jason's fleece was emblematic of the fertility of the soil; and his name contains the initials of the five months of the year in which fruit is gathered—July, August, September, October, November.

² Barante.

³ Charles the Bold, Maximilian, and Philip II. gave the knights of the Golden Fleece precedence over every one but princes of the blood and crowned heads; and Philip IV. allowed them to remain

covered in his presence. There are now two branches of the order; of one the Emperor of Austria is sovereign, of the other, the King of Spain.

⁴ 'Mausolée de la Toison d'or.'

⁵ "Couteau d'écuyer tranchant. La manche en cuivre, porte sur chaque côté les armes de la maison de Bourgogne gravés et émaillés, ainsi que les mots, *Autre n'aray*, devise bien connue de Philippe-le-Bon."—LABORDE, *Musée du Louvre*.

⁶ Barante.

Je lay empris Bien en avienque, is inscribed on his magnificent tomb at Bruges.

In his fatal expedition against the Swiss, Charles bore the customary device of his family, the fusil, with logs of wood crossed, denoting he had the intention and the means of stirring up the flames of war. The motto was that of Jean sans Peur, *Flammescit uterque*.

When Duke René of Lorraine was presented with one of the banners of Charles bearing this device, he said, "Truly, that unfortunate prince when he had most need to warm himself had not time to strike fire," which speech, observes Segar,¹ "was pithie; and the more because the earth was then covered with snow, and, by reason of the conflict, full of blood. At that time was the greatest frost and cold that any man living could remember."

Duke Charles also bore for device, a branch of holly, with the words, *Qui s'y frotte s'y pique*. The same motto, with a porcupine, being that of his city of Nancy.

BURGUNDY, MARGARET OF YORK, Duchess of, sister of Edward IV., and wife of Charles (+ 1503). Her motto was, *Bien en avienne*.

Over her widow's lozenge, she wore C and M tied with true lovers' knots.²

We find in the inventory of her grandson, Charles V., 1536:—
"Une coupe d'argent couverte dorée par dehors et par dedens, garnie de trente deux pourchelains à manière de camahieux, taillez de plusieurs personnages et d'oiseaulx et de rolletz où il y a escript: *Bien en advienque*, et sur le fretellet les armes de feu MS. Charles et de Madame sa compaignie en une rosette en façon de marguerite, pesant vi. marcs, vii. onces."

BURGUNDY, ANTOINE DE, styled "le Grand Bâtard de Bourgogne" (+1504), Comte de la Roche en Ardennes, natural son of Philip the Good. He commanded the advance guard at Granson; was made prisoner at Nancy, when he was purchased by Louis XI. for 10,000 crowns, and he attached himself to the French service.

This knight is well-known in English annals for his celebrated tournament at Smithfield with Antony Wydville, Lord Scales, in the reign of King Edward IV., his brother-in-law.

¹ 'Honor, Military and Civill,' by W. Segar, Norroy. London, 1602.

² Sandford, 'Genealogical History.' London, 1707.

He took for device a barbican, with the motto, *Nul ne s'y frote*, which he bore upon his standard, placed upon his manuscripts, and also on his medals (Fig. 40).

This barbican does not appear to have been, as is the usual acceptation of the word, an outwork or watch-tower,¹ but a kind of wooden penthouse (Fig. 41) to protect an opening in the castle wall.² It is so



Fig. 40.—Medal of Antoine de Bourgogne.

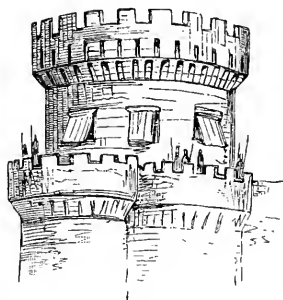


Fig. 41.—Barbicans, from a MS. Froissart.

depicted in his manuscripts³ and his medals;⁴ and Mr. Planché,⁵ who visited the ruins of his castle at Tournehem, in Artois, found the badge so represented in various parts of the building.

Olivier de la Marche describes him at the siege of Oudenarde, 1452, as wearing a great rich standard, embroidered with a barbican. And again, in 1480—"Saillit le chevalier à l'arbre d'or, son cheval couvert de velours tanné, à grans barbacannes de fil d'or en bordure et lettres de même à sa devise (*Nul ne s'y frote*) et d'icelles barbacannes issoient flammes de feu."

At the Smithfield tournament, Anthony had embroidered on his pavilion, his "word," *Null ne cy frete*. On his coming in, the green velvet trappings over his horses were powdered with barbicans,

¹ "Within the barbican a porter sate,
Day and night keeping watch and
ward."
SPENSER.

² Barbican: "A scout house or hole" (Randle Cotgrave, Dictionary, 1611).
"An outwork standing out of a house" (Florio, 'World of Words,' 1598).

³ One in the possession of M. Firmin Didot.

⁴ "Bronze medallion, Antoine B., of Burgundy—circa 1490-1500. Ob., bust portrait, inscribed, '*Anthonius B. de Burgundia.*' Rev., a barbican, with the inscription, '*Nul ne si frote.*'"—*South Kensington Museum.*

⁵ See his interesting paper in the *Journal of the Archaeological Association*, vol. vi.

and "Fuzill" was one of his pursuivant-at-arms, in reference to the badge of the house of Burgundy.

BUTERA, FRANCESCO, PRINCE OF, Knight of the Golden Fleece.—*See* CRÉQUY.

CALDORA Family, to show their unanimous zeal to serve their king, the young by their arms, the old by their counsel, took for device burning logs of wood, with the motto from Scripture, *Si in viridi quid in arido?* "For if they do these things in a green tree, what shall be done in the dry?"¹

CAMPANA, FRANCESCO. Having the direction of printing the rare books in the Laurentian Library, made as a device to place in the title-page, KAMATOS ETKAMATOS, *Fatica senza fatica*, "Work without fatigue."

CAMPO BASSO, Cola Conte di.² The faithless condottiere captain who betrayed Charles the Rash at Nancy. After his treachery, he directed his troops towards France, and bore on his banner the device



Fig. 42.—Conte di Campo Basso.

of a block of marble split through the centre by the force of the wild fig (Fig. 42), which, fixing its roots into the fissure of the marble, in time

¹ Luke xxiii. 31.

² The Monforti, Signori di Campo of Naples.—*Descrizione del Regno di Napoli*. Napoli, 1671.

forces it asunder, and bursts even the most solid walls. His motto was from Martial (Epigr. x. 2), *Marmora Messalæ findit caprificus*, "The wild fig cleaves Messala's marble."

Pliny mentions this property of the fig; Juvenal also alludes to it:

"Lo, the wild fig-tree issues from its core!
The stones grow loose! the sepulchre's no more."

JUVENAL, Sat. X., BADHAM'S *Translation*.

Ben Jonson speaks of,

"The fig-tree wild, that grows on tombs."

Masque of Queens.

This device is said to have been assumed by Campo Basso, in consequence of the affront he received from Duke Charles, who, in a council of war, being enraged at Campo Basso, gave him a box on the ear, an insult which Campo Basso never forgave. As Père Mathieu observes, "Le soufflet que Campo Basso avait reçu, soufflait, dans son cœur le feu de la vengeance." This device implied that he would sap and ruin until he had destroyed the House of Burgundy. The device was more appropriate than even its author imagined, for the fig-tree is the emblem of ingratitude as well as of slow revenge. Campo Basso had his revenge by his desertion at Nancy, but René and the brave Swiss indignantly rejected his offer of joining them, saying, "they would have no treacherous Italian on their side, as their fathers had not been used to owe victory to such base means."¹

CAPOA, MATTEO DI, Prince of Conca, and High Admiral of Naples, a patron of learning and merit. He took for his device the Bird of Paradise (Fig. 43), with the motto, *Negligit ima*, "She scorns low things."²

The Bird of Paradise, a native of the Moluccas, according to the belief in the middle ages, feeds upon the dew from heaven; builds no

¹ 'Histoire des Comtes de Flandre.' Häye, 1698.

² Many other mottoes are given to the Bird of Paradise:

Elevar dum segregor, "I am exalted, not removed."

Nil mihi terra, "Earth is nought to me."

Non sum terra tuus, "I am not your earth."

Non quæ super terram, "Not what is above the earth."

Nostra conversatio in caelis est, "Our conversation is in heaven."

Sdegnu la terra, "It disdains earth."

Semper sublimis, "Always on high."

Superata tellus sidera donat, "Earth overcome grants the stars (gives heaven)."

Terram indignata fugit, "Spurning it, it flies the earth."

See also SAVOY, VICTOR AMADEUS.

nest, but hatches its egg in a cavity in its back formed for that purpose.¹ It has no feet, and therefore never rests on earth; but when it reposes, attaches itself to the branches of trees, by means of two

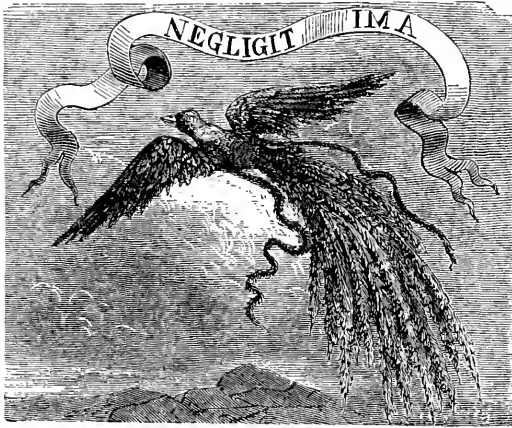


Fig. 43.—Matteo di Capoa.

sinews like the strings of a lute, with which it is furnished instead of feet:

“But thou art still that Bird of Paradise,
Which hath no feet, and ever nobly flies.”

J. BERKENHEAD to FLETCHER.

CAPOA, ANDREA DI, Duke of Termole (Naples). Made Captain-General by Julius II., he died, not without suspicion of having been poisoned by some one envious of his military reputation. His device was a sheaf of javelins. Motto, *Fortibus non deerunt*, “They shall not be wanting to brave men,” implying that he would not be wanting in missiles to keep off the approach of the enemy.

CARACCILO OF NAPLES. The ancient device of this house is an elephant.

CARACCILO, PRINCE OF TORELLA. See CASTRIOTA, IRENE.

¹ Hence the device for a pious parent of a Bird of Paradise flying with its young. Motto, *Meos ad sidera tollo*, “I

carry mine,”—that is, “I lift my young to the stars.”

CARACCILO, COL. ANTONIO, Marquis of Vico. A diamond (diamante in punta) in the midst of a fire, and under the blows of two hammers.¹ Motto, *Semper adamas*, "Always adamant."

"Hard hearted adamant."

Midsummer-Night's Dream, Act ii., sc. 2.

The diamond, resisting both fire and iron, was an image of his strength of purpose,² both in love and war. This device he wore during his campaigns in the service of Charles V. and Ferdinand the Catholic.

"The triall of these Diamants is upon a smith's Anvill; for strike as hard as you will with an hammer upon the point of a Diamant, you shall see how it scorneth all blowes, and rather then it will seem to relent, first flieth the hammer that smiteth in peeces, and the very anvil itself underneath cleaveth in twaine. Wonderful inemarrable is the hardness of a Diamant: besides, it has a Nature to conquer the furie of fire—nay, you shall never make it hote, doe what you can: for this untamable vertue that it hath, the Greeks have given it the name Adamas."³ See CAULA.

CARACCILO, GIOVANNI. See MELFI.

CARAFÀ. This illustrious Neapolitan family is descended from the Sismondis of Pisa; both bear the same arms—gules, three bars argent, which were first taken, with the name, by a gentleman of Pisa who saved the life of the Emperor Henry VI., by throwing himself between him and a man who was about to wound him. He received the wound intended for his sovereign, and his blood flowing over his shield, Henry wiped it with his hand, which left three white bars upon the red, saying at the same time, *Cara fè m'è la vostra*, "Dear to me is your fidelity." Such is the traditional origin of the arms and war-cry of the Sismondi and Carafa families, the last taking for their name the two first words of their motto, *Cara fè*.⁴

When the Carafa family divided into two branches, the one placed a green thorn (*Spina*) on the side of the family shield; the

¹ Also used by Mathias Hunniades, with the motto, *Durat et lucet*, "It endures and shines."

² "Hearts as an adamant stone."—Zechariah vii. 12.

³ Pliny, book xxxvii., 4.

⁴ The same origin is assigned to the Austrian arms and to many others; but as Menestrier quaintly observes, "Quelle caresse pour un homme blessé à mort de tremper sa main dans son sang pour lui faire des armoiries!"

other a steelyard (*statera*) (Fig. 44), with the motto, *Hoc fac et vives*, "Do this and live,"¹—the two branches styling themselves Carafa di Spina and Carafa di Statera.²

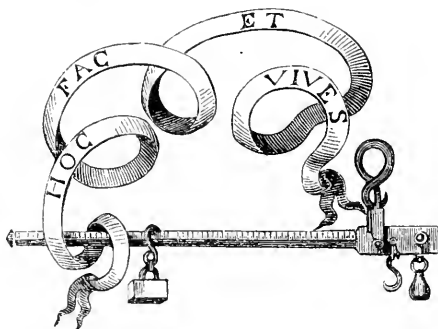


Fig. 44.—Carafa Family.

CARAFÀ, PETER LOUIS, Bishop of. The steelyards of the family.³ Motto, *Omnibus eadem*, "The same to all,"—implying the impartial administration of justice. Two buckets in a well,⁴ *Alternant pondera eundo*, "The weights alternate as they go." A pair of scales,⁵ *Consistam in æquo*,⁶ "I will be firm in that which is just."

"In adverse hours an equal mind maintain,
Nor let your spirit rise too high,
Though fortune kindly change the scene."

HORACE. FRANCIS' Translation.

"Non avvien quasi per commun difetto
Di noi, e de l'instabil nostra mente;
Che sostener l'una fortuna, e l'altra
Mai non sappiamo con la bilancia pari."

GIORGIO BOCCANANO *Scotese*, (G. BUCHANAN), *Jesta Tragedia*.

¹ "That which is altogether just shalt thou follow, that thou mayest live."—Deut. xvi. 20.

² 'Histoire des Comtes de Flandre.' Häye, 1698.

³ Petra Sancta, Silvester, A., 'De Symbola Heroicis,' 4to. Amsterdam, 1681, *passim*.

⁴ The same device was given by the Romans, with the motto, *Va et Vienne*, to Francis, Cardinal Joyeuse, who was continually going from Paris to Rome on

long weary journeys in the service of his king, and for the good of the Church."—RENOUARD, *Devises royales*, 1626. Bib. Imp. MSS

⁵ The balance is a favourite Scripture metaphor: "Let me be weighed in an even balance."—Job xxxi. 6. "A just weight and balance are the Lord's."—Proverbs xvi. 11.

⁶ Borne also by Louis of Tarento, with the motto, *Æqua durant semper*, "Just things endure always."

CARAFÀ, TOMMASO, Conte di Mataleone, General of Ferdinand, bore the family device and motto, which was ridiculed by the French commander, who, when he had forced the Aragonese camp, and gained the standard of the general, observed, "Par ma foy, mon ennemi n'ha pas fait ce qu'il ha escrit alentour de son Peson, pourcequ'il n'ha pas bien pesé ses forces avec les miennes."

The obscure motto, *Fine in tanto*, is on one of the Carafa tombs, in the church of San Domenic Maggiore at Naples.¹

CARAFÀ, FABRIZIO. See MANDRUCCIO, Cardinal.

CARAFÀ, DON FERDINAND, Count of Soriano, son of Don Alfonso Carafa, Duke of Nocera. He was in the service of the Emperor Charles V., and fell at Pavia by the hand of Francis I. His device was the wild goat, which, when pierced by the arrow-shaped leaves of the palm-tree, seeks, to heal its wounds, for the herb dittany, which grows under the shade of the same tree. Motto, *Hinc vulnus, salus, et umbra*, "Hence the wound, healing, and shade,"—an *impresa d'amore*. The palm, symbol of victory (Vittoria), alluding, perhaps, to the name of the lady of his affections.

Of the herb dittany, Pliny says: "The Harts first showed us the vertue of the hearbe Dictamnus, or Dittanie, to draw out arrowes forth of the bodie. Perceiving themselves shot with a shaft, they have recourse presently to that hearbe, and with eating thereof it is driven out again."²

And so Virgil—

"A branch of healing dittany she (Venus) brought;
Which in the Cretan fields with care she sought;
Rough is the stem, which woolly leaves surround,
The leaves with flow'rs, the flow'rs with purple crown'd."

DRYDEN'S *Translation*, book xii.

CARAFÀ, FERDINAND, Marquis of Santo Lucito. The lotus flower in a river with the sun shining upon it. Motto, *Sic diva lux mihi*, "Such is the divine light to me."

The Marquis of Santo Lucito was brought up in the court of Charles V., and as the lotus, according to Pliny and Theophrastus, rises with the sun, and when that luminary attains the meridian, the lotus, which has been gradually rising in its stem, is quite upright, and again gradually droops as the sun sets, so in like manner

¹ Valery, 'Voyages en Italie.'

² Book viii., ch. 27.

Carafa followed in the path of his master under whose favour he lived.

Pliny says: "It is said, moreover, as touching the Egyptian lotus, that in Euphrates the very head of the stalke together with the flower, used in the evening to be plunged and drowned under the water until midnight and so deep to settle toward the bottom, that a man with his hand cannot reach thereto, nor find any part of it; but after that time, it beginneth to rise by little and little, and by the sun-rising appeareth above the water, and openeth the flower, and still mounteth higher and higher a good height from the water."¹

Ferdinand Carafa composed the following sonnet on the lotus:

"Nascendo il Sol dal mar, s'erge sù l'onde
 D'Eufrate un'erba, che quel mira ogn' hora,
 E quando e al mezzo Ciel, tutta s' infiora
 Dal raggio, ond' han vigor fior, frutti, e fronde.
 Poi che nel' Oceano il carro asconde,
 Tosto quel bel, ch' ella mostrava fuora,
 Nel seno umido attuffa, e discolora
 I fiori, e le sue foglie alte, e feconde.
 Così al vostro apparir, mio vivo Sole,
 Fiorisce quest' ingegno; e l' alma gode
 Sovra il gran mar de la sua certa speme;
 A lo sparir, nel pianto, e ne le pene
 Proprie s' immerge, e 'l cor s' inbruna, e rode
 Nel fosco, che altro ben l' alma non vuole."

This property of the lotus flower is noted by Dante:

"Qual' i fioretti dal notturno gielo
 Chinati e chiusi, poi che 'l sol gl' imbianca,
 Si drizzan tutti aperti in loro stelo."

Inferno.

"Like flow'rs, which shrinking from the chilly night,
 Droop and shut up; but with fair morning's tomb
 Rise on their stems, all open and upright."

CARY'S Translation.

And also by Moore:

"Those virgin lilies all the night
 Bathing their beauties in the lake,
 That they may rise more fresh and bright
 When their beloved sun's awake."

Lalla Rookh.

¹ Book xiii., ch. 18.

Other mottoes for the lotus, *Dum respicis erigor* (Luca Lucarini), "While you look back I am raised up." *Per te mergo et immergor*, "By thee I sink and am sunk."

See also MANDRUCCIO, Cardinal.

CARO, ANNIBAL (+1566). The wheel of an arquebuse, the key broken and lying by the side (Fig. 45), motto, *Vim Vi*,¹ "Force by force," meaning that every one has the right to repel violence by violence. He also took the bee, which, when far from its hive and

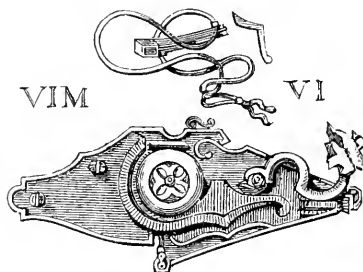


Fig. 45.—Annibal Caro.

assailed by the wind, not to be buffeted by its violence, steadies itself with a pebble, which it carries in its claws. Motto, ΠΙΟΝΩ ΠΙΟΝΩ ΦΕΡΩ, "I bear toil by toil," meaning, as Annibal Caro himself explains it, that by labour itself one learns to bear patiently and overcome labour and trouble. This instinct of the bee is mentioned by Pliny:—"Bees," he says, "that are employed in carrying of honie, chuse alwaise to have the wind with them, if they can. If haply there do arise a tempest or a storm whiles they bee abroad, they catch up some little stonie greet to ballaise and poise themselves against the wind. Some say, that they take it, and lay it upon their shoulders. And withall, they flie low by the ground under the wind when it is against them, and keepe along the bushes, to break the force thereof."²

Virgil also employs the simile :

"And oft with pebbles, like a balanced boat,
Poised, through the air on even pinions float."

Georgics, iv. DRYDEN'S Translation.

CASTIGLIONE, BALDASSAR, Count of Milan (+ 1529). This accomplished nobleman and elegant scholar was held in high estimation by

¹ "Vim vi repellere omnia jura clamant."—*Jus. Ant.*

² Book xi., ch. 10.

Pope Leo X. He wrote a book on the rules of civility and good breeding, styled 'Libro del Cortigiano.'

As Ariosto says :

"C'è chi, qual lui
Vediamo, ha tali i Cortigian formati."

Orlando Furioso, Cant. xxxvii. st. 8.

"And he whose pen prescribes the courtier's laws,
And is himself th' accomplish'd prince he draws."

HOOLE'S *Translation*.

Attracted by the refinements of the court of Guidobaldo, the "elegant Castiglione"¹ entered his service and came to England, in 1506, to be installed as a Knight of the Garter as proxy for the Duke of Urbino. A MS., in which the Castiglione arms are surrounded by a collar of SS, ending with two portcullis and a united rose, would lead to the inference that King Henry VII. had decorated Castiglione with such a badge. He was intimate with Raffaello and all the eminent artists of the day, and no person was more resorted to on account of his judgment in architecture, painting, and sculpture.

On the obverse of a medal struck in his honour is represented the ocean, as emblematic of the vastness of his knowledge. Raffaello painted him, Giulio Romano designed his tomb, and Bembo composed the inscription.

CASTRIOTA, IRENE, Princess of Bisignano. An eagle with its eyes fixed on the sun.² Motto, *Che mi può far di vera gloria lieta*, "That which can make me joyful with true glory." After the lines of Petrarch :

"Tien pur gli occhi qual' Aquila in quel sole,
Che ti può far d'eterna gloria degno."

Showing that she kept her thoughts fixed upon heaven, who illumines the darkness of the soul and heart.

CASTRUCANI, CASTRUCCIO (+ 1328). The celebrated Ghibeline chief of Pisa, Lucca, and much of the Eastern riviera of Genoa. Master of 300 walled towns, Italy had not beheld such a captain for centuries; he was either courted or dreaded by every Italian prince, from the emperor downwards.³

¹ Ariosto.

² The same device was used with the motto, *E di ciò vivo e d'altro mi cal poco*, "And in this I live, and care little for aught besides;" and by Caraculo, Prince

of Torella, with *Hoc vivo; nec ultra vota volant*, "In this I live, nor do my wishes fly beyond." "In Him we live and move and have our being."

³ Napier's 'History of Florence.'

On the coronation of Louis of Bavaria, when Castruccio had conferred upon him the dignity of a Roman senator, he appeared with a crimson mantle. Embroidered upon his breast was the motto, *Egli è come Dio vuole*, "He is as God wills," and behind, *Sarà quel che Dio vorrà*, "Will be what God wills."

CAULA, CAMILLO, a Captain of Modena. The elephant looking at the moon in adoration (Fig. 46). Motto, *Pietas Deo nos conciliat*, "Piety re-unites us to God."



Fig. 46.—Camillo Caula.

The same device was adopted by Giustiniani Salimbene, with the motto, *Sic ardua peto*, "So seek I arduous things." Also, by Caracciolo, Marquis of Vico, with the motto, *Numen regemque salutant*, "They salute God and the king."

The reverence of the elephant for the moon is celebrated by ancient writers. Ælian states that at the increase of the moon they gather branches of trees in the woods, and turning their eyes up towards that luminary, raise their branches in adoration.¹

Pliny, speaking of the elephant, says that they "withall have in

¹ "Dimmi qual fera è sì di mente umana,
Che s'inginocchia al raggio de la luna,
E per purgarsi scende a la fontana."

religious reverence (with a kind of devotion) not only the starres and planets, but the sunne and moone they also worship. And in very truth, writers there be who report thus much of them—that when the new moon beginneth to appeare fresh and bright, they come down by whole heards to a certaine river named Amelus, in the deserts and forest of Mauritania, where, after that they are washed and solemnly purified by sprinkling and dashing themselves all over with the water, and have saluted and adored after their manner that planet, they returne againe into the woods and chases, carrying before them their young calves that be wearied and tired.”¹

CESARINI, GABRIELLE, of Rome. A broken column. *Frangor non flectar*, “I am broken, but will not be bent.” See also ACCOLTI.

CHABOT, PHILIPPE DE, Admiral of France (+ 1543). The rival of the Constable Montmorency. After the unjust proceedings against him, the admiral took for device, a ball in the air, with the motto, *Concussus surgo*, “Struck, I rise” (Fig. 47), to show that notwithstanding the attacks of his enemies, his innocence was proved, and he was restored to the favour of his sovereign; the more he was buffeted by fortune, the higher he would rise.



Fig. 47.—Admiral Chabot.

When permitted to reappear at court, Francis I. asked him if he still persisted in maintaining his innocence. Chabot replied, “Sire, j’ai trop appris que nul n’est innocent devant son Dieu et devant son roi, mais j’ai du moins cette consolation que toute la malice de mes ennemis n’a pu me trouver coupable d’aucune infidélité envers votre majesté.” Chabot was one of the deputies sent to negotiate the liberation of Francis I.

Carlo Orsini bore the same device, with the motto, *Percussus elevor*, “Struck, I am raised.”

Chabot also used the dolphin and anchor of the Emperor Titus (see TIRUS). Three millers’ thumbs (Chabots), argent and azure, are the arms of this family.

¹ Book viii., ch. 1.

CLEVES, House of. Badge, a white swan, from the well known pretty legend of the knight who miraculously arrived by the Rhine in a little boat drawn by a swan, and married the heiress of Cleves. Motto, *Plus qu' onque mes.*

CLEVES, ANNE OF, daughter of Philip the Good of Burgundy, and second wife of Adolphus, Duke of Cleves. Motto, *Ryens mieux.*

CŒUR, JACQUES (+ 1461), the celebrated argentier of Charles VII. He made by his commerce a colossal fortune, and established factories in every part of the world. The seas were covered with his ships, and his well-filled coffers enabled him to assist King Charles VII., of whom he became the argentier, an office, strictly speaking, confined to the household, but as held by Jacques Cœur, it extended to the financial administration of the kingdom. He succeeded in restoring order to the finances, and placed all his personal fortune at the disposal of the king; but the favour he enjoyed, and the pecuniary services he had rendered to several powerful persons, made them his enemies, and they ruined him in the good opinion of Charles. To free themselves of their debts, they succeeded in getting him condemned, and his wealth confiscated; but Jacques escaped from the execution of his sentence, and Calixtus III. placed him at the head of the Papal expedition against the Mahometans.¹ His magnificent residence at Bourges is now the Hôtel de Ville. In various parts of the edifice, is sculptured his favourite motto:

“ A vaillans



riens impossible.”²

In the Hôtel de Ville was also a painted glass window with the arms of Jacques Cœur. Azure, on a fess or, three cockle shells sable, between three hearts, gules. Round the escutcheon, oranges in flower and fruit, encircled by a border of hearts and feathers of various colours. Above, two figures, one with the ears of a donkey, the other with his mouth closed by a padlock, and on a scroll, *En bouche close nentre mousehe*, equivalent to the Italian proverb, *In*

¹ ‘La Loire Historique Pittoresque,’ et ‘Topographegm,’ par G. Touchard-Lafosse. Tours, 1851. Costello’s ‘Life of Jacques Cœur,’ Borel, P. ‘Antiquitez Gauloises,’ Paris, 1555.

² Rendered also—

“ A cœur vaillant et montant
Rien difficile ne pesant.”

He had his cups made in a form allusive

bocca chiusa non entran mosche, "In a closed mouth flies can't enter,"¹—Prudent silence avoids many inconveniences.

In his Château of Boisv (Loire et Sàone-et-Loire) is no longer to be seen the arrogant inscription said to have been placed over its gate, "*Jacques Cœur fait ce qu'il vent, et le Roi ce qu'il peut.*"

COICTIERS, JACQUES. Physician to Louis XI., who had ordered Tristan l'Hermite to get rid of him. When the Prévôt went to his house in the Rue St. André des Arts to tell him the commands of the king, Coictiers received the order with the greatest submission, telling him that his greatest regret was that he knew the king would not survive him four days. Tristan fell into the snare, and Louis pardoned his physician on condition he never saw him again. He therefore retired from court, and placed over his house the apricot (*abricotier*), with the motto, *A l'Abri-cotier*, meaning to convey that he had placed himself, by his subterfuge, at shelter from the calamities which threatened him.²

COLBERT, JEAN BAPTISTE (+1683.) The great minister of Louis XIV. took for device the dragon guarding the gardens of the Hesperides. Motto, *Servat et abstinet*, "He guards and abstains." See FOUQUET.

COLONNA OF ROME. The ensign of the Colonna family is a silver column, with base and capital of gold, surmounted by a golden crown, the grant of the Emperor Louis of Bavaria, in acknowledgment of the service rendered to him by Stefano Colonna, who, when chief senator of Rome, crowned Louis in the Capitol, contrary to the wishes of the Pope.

When Pope Alexander VI. banished from Rome Cardinal Giovanni and the other Colonnese lords, the twelve *figli d'iniquità* ("sons of iniquity"), they took refuge in Naples and Sicily, and assumed as device a tuft of reeds shaken by the winds (Fig. 48), with the motto,

to his name. In the 'Compte de la vente des biens de Jacques Cœur,' 1453, we find, "six tasses d'argent, faictes à Cœurs, pesant xiiij. marcs."

¹ Mr. H. Bohn, in his 'Handbook of Proverbs,' gives a different rendering of the proverb. "A close mouth catcheth no flies" means, he says, that people must speak for themselves, must urge their own cause, or they are not likely to obtain pre-

ferment. As another proverb runs, "A goupil endormi rien ne tombe en la gueule." But as the other figure in the window of the Hôtel de Ville, at Bourges, has a scroll, with the word, "Taire," issuing from its mouth, it is evident that Jacques Cœur meant to imply the prudence of silence.

² 'Les Curiositez de Paris,' par M. L. R. Paris, 1716.

Flectimur non frangimur undis,¹ "We are bent, not broken, by the waves;" implying that they bent their heads to the storm, hoping to raise them, and to be restored to their honours and position when it had passed over. This device was invented by Sanazzaro, the court poet and favourite of Frederic of Naples. This king received the



Fig. 48.—Colonna Family.

refugees, and took them into his pay. Thus, after devastating their native country by their private wars, the Colonna family found themselves reduced to live by the sword, and, as common *condottieri* or hired mercenaries, to serve any party who would employ them.

Always in rivalry, and often in open arms with the Orsini, Pope Julius II. succeeded in effecting a peace between the two families, on which occasion a medal was struck, representing a bear embracing a column, with the motto, *Patriæ Saluti*, "To the country's safety."

The sun, with the motto, *Si tardior splendidior*, "The slower the more brilliant," was taken for impresa by Prospero Colonna (+1463), who was elevated to the dignity of Cardinal by his uncle, Martin V. (Oddo Colonna), the Pope, by whose election an end was put to the

¹ "Mieux vaut ployer que rompre;" "Qui ne voudra rompre qu'il ploye." The motto of Lord Palmerston was *Flecti, non frangi*, "To be bent, not broken;" that of the Duke of Sutherland and Lord Granville conveys the opposite sentiment—*Frangas non flectes*, "You may break, you shall not bend me." *Melius frangi*

quam flecti, "Better be broken than bent." (Latin proverb).

On a monument in Ringsfield Church, Suffolk, to the memory of Nicholas Gurneys, of Redisham Hall, died 1599, is the crest of a mermaid, with the motto, *Flectar non frangar*.—SUCKLING, *History of Suffolk*.

great schism of the West, and the Popes finally re-established in the Vatican.¹

COLONNA, PROSPERO (+1523), Lord of Paliano, was one of the most renowned captains of Italy. His hereditary hatred of the Orsini induced him to join the French party, because Virginio Orsini had attached himself to the Aragonese. By his help Charles VIII. entered Rome, but Prospero afterwards became reunited to King Frederic, who made him Grand Constable of Naples, and charged him with the care of taking Cæsar Borgia to Spain. Prospero had the generosity not to look even upon his prisoner, that he might not be supposed to exult in his fall. Confident in the constancy of the lady of his affections, Prospero took for his companion a gentleman of low degree, to whom she unfortunately transferred the love he thought was his own. Feeling that he had been the author of his own ruin, Prospero took for device the bull of Perillus, which had proved the death of its inventor, with the motto, *Ingenio experior funera digna meo*, "I suffer a death befitting my invention."

"Nec lex est justior ulla
Quam necis artifices arte perire suâ."

"By their own arts, 'tis righteously decreed,
The dire artificers of death shall bleed."

Prospero subsequently commanded the imperial troops in the war of the Milanese, and at the age of eighty defended Milan against Lautrec and Bonnivet, his extreme caution being successfully opposed to the impetuosity of the French.

COLONNA, FABRIZIO (+1520). "La Gran Colonna del nome Romano" of Ariosto, cousin of Prospero. Like him, he first served the French, but afterwards joined their opponents, and fought under the great Gonsalvo. He was made prisoner at the battle of Ravenna by Alfonso of Este, who released him without a ransom. Ferdinand the Catholic elevated him to the dignity of Grand Constable of Naples. Braith-wart, in his "Rules for the House of our Earle" (temp. James I.), alludes to "The Viceroy of Naples, Fabricio Colonna, at that time accounted a Father of Soldiers."

When bribed to desert the French side, and to join the Italian

¹ When he arrived at Florence for the purpose of presiding in the council, the children of Florence used to sing—

"Papa Martino,
Non vale un quattrino."

"Pope Martin is not worth a farthing."

League, Fabrizio placed upon his surcoat, as his device, a vase filled with gold, accompanied by the motto, *Samnitico non capitur auro*, "Not taken by Samnite gold;" meaning that he was no more to be corrupted by the temptations held out to him, than his namesake by the gold of the Samnites.

At the battle of Ravenna, Fabrizio bore as device the touchstone, motto, *Fides hoc uno. virtusque probantur*, "By this alone faith and virtue are to be proved," showing that his virtue and loyalty would be apparent when put to the test.

COLONNA, MUZIO (+ circ. 1516), his nephew, caused to be embroidered upon his banner a hand thrust upon a burning altar, referring to Mutius Scaevola. Motto, *Fortia facere et pati Romanum est*, "Brave action and endurance befit a Roman,"—a device worthy of this valiant knight.¹

COLONNA, MARC ANTONIO (+ 1522), nephew of Prospero, the brave defender of Ravenna against Gaston de Foix, took for device on

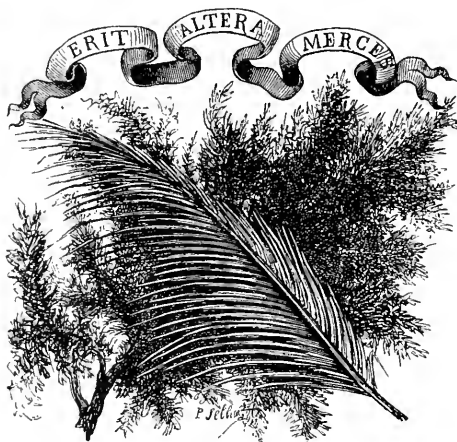


Fig. 49.—Marc Antonio Colonna.

that occasion two branches crossed, the one of laurel, the other of cypress (Fig. 49). Motto, *Erit altera merces*, "One shall be the reward,"—prepared for death or victory.

¹ He fought the battle of Soriano against the Orsini, in which Cæsar Borgia was defeated; was one of the twelve in the proscription of 1501; had

a company of lances given to him by Julius II., and afterwards by Leo. X.; was at the battle of Marignano, and died at Fermo of a wound.

When in the service of Pope Julius II., Cardinal Pavia, who was of an imperious disposition, was sent to advise and direct him. The haughty Colonna, to show that he would not be dictated to, but that he should keep aloof, took the device of the heron, which, in tempestuous weather, soars above the clouds, where the rain cannot fall upon its back (Fig. 50). Motto, *Natura dictante feror*, "Nature impelling, I am borne along."



Fig. 50.—Marc Antonio Colonna.

The same device was placed in the Palais Royal under the portrait of the Duke de Guise, with the motto, *Altior procellis*, "Higher than storms."

This instinct of the heron is noticed by Virgil in the 'Georgics':

"And the lone her'n his wonted moor forsakes,
And o'er the clouds his flight aërial takes."

DRYDEN'S *Translation*.

And Drayton observes—

"The her'n by soaring shuns tempestuous showers."

The Owl.

This bird, therefore, is a fit emblem of the elevated mind which rises superior to adversity, and looks down with serenity on the tumults

¹ For NATURE, read NATURA.

and tempests below, secure in its own height, and in the favour of heaven.¹

When Verona bravely defended itself against the armies of France and Venice, Marc Antonio, to show his unyielding spirit, took for impresse a shirt of asbestos in the midst of flames; motto, *Semper pervicax*, "Always unyielding;" this substance, from its resistance to fire, being considered as the emblem of immovable constancy, and of virtue that comes out purified from the furnace.

"La pierre Amiantus est ainsi nommée de ce que gettée dans le feu elle se brule, et ne perd rien de son lustre, ains si elle est sale, elle en sort nette et avec beau lustre."²

"Un sasso è sì tenace
Del foco, che qual hora a lui s'apprende
D'eterna fiamma spende."

CAMILLO CAMILLI.

"A stone there is, so resisting of fire, that when it is applied to it, it burns with an eternal flame."

When approaching Milan, defended by his uncle Prospero, Marc Antonio was struck dead by a shot from a culverin.

COLONNA, MARC ANTONIO (+1584), grandson of Fabrizio, General of the Papal troops at the battle of Lepanto, in 1571, the "Colonna" of the Spanish Armada, took a column between the two points of a crescent, which it prevents from meeting. Motto, *Ne totum impleat orbem*, "Lest it should fill the whole world," to express that by the victory of Lepanto he (the column) prevented the Turks from extending their conquests.

On his return, Colonna was received in triumph, and after having passed through the three triumphal arches of Constantine, Titus, and Severus, which were decorated with inscriptions in his honour, after having been received in the Capitol to the sound of the trumpet, and having passed the bridge of St. Angelo, in the midst of artillery from the castle of St. Angelo, he entered St. Peter's, where the patriarch of Jerusalem received him at the door, the *Te Deum* was sung, and Marc Antonio went to kiss the Pope's foot. Next day he proceeded to the church of Ara Cæli; mass was solemnised, and the victor presented with an offering of 1200 crowns and a column of

¹ Other mottoes for one superior to adverse fortune:—*Nunc pluât*, "Now let it rain." *In sublime feror*, "I am borne on high." *Tutus in altis*, "Safe in the heights."

² Matthiolo, 'Commentaire sur Dioscoride.' Lyon, 1572.

silver, decorated with beaks of ships. Such was the reception Rome gave to her victorious general.

COLONNA, STEFANO, Lord of Palestrina (+ 1548), one of the *condottieri* generals of his family. He served with his kinsman, Prospero, in the Imperial army, and, after joining the French, ended his career in the pay of Cosmo, Grand Duke of Florence. He took for his impresa a mermaid (Fig. 51), the ancient device of his family, with the motto, *Contemnit tuta procellas*, "Safe, she despises storms."



Fig. 51.—Stefano Colonna.

COLONNA, VESPASIANO (+ 1535), son of the Grand Constable Prospero, took for his devices thunderbolts, with the words from Horace, *Feriunt summos*, "They strike the highest;" and also a porcupine, with the motto, *Decus et tutamen in armis*, "Honour and safety in arms."

COLONNA, VITTORIA (+ 1547), daughter of the Grand Constable Fabrizio, the beautiful and accomplished wife of the Marquis of Pescara. Their mutual attachment was unsurpassed. Betrothed when only four years of age, Vittoria was a widow at thirty-three. Inconsolable for the loss of her husband, she retired to the Island of Ischia, where she solaced herself with poetry, and corresponded with Cardinals Pole and Bembo. Michael Angelo wrote a sonnet in her praise. On her medal is the device of a phoenix. She also took, when assailed by the envious

¹ For PROCELLA, read PROCELLAS.

and malicious, the device of rocks resisting the fury of the waves (Fig. 52), with the motto, *Conantia frangere frangunt*, "They break

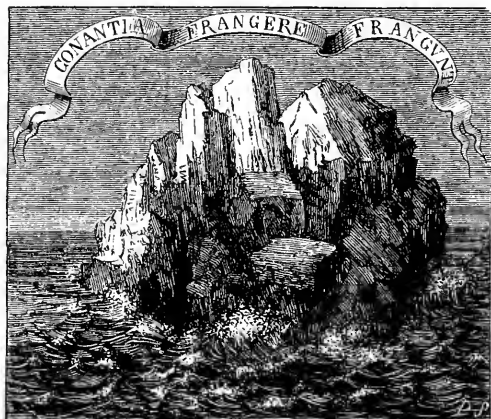


Fig. 52.—Vittoria Colonna.

those striving to break them ;" or, as the dramatic poet expresses it :¹

"Thy brave, thy manly mind,
That like a rock stands all the storms of fortune,
And beats 'em roaring back, they cannot reach thee."

BEAUMONT AND FLETCHER, *The Double Marriage*.

In the 'Orlando Furioso,' Ariosto devotes three stanzas to her praise, beginning—

"Victoria is she call'd—and well the name
Befits her, born to triumph and to fame ;
With every trophy deck'd of laurell'd pride,
And victory attendant at her side,
Like Artemisia she, the queen who prais'd
For nuptial duty, to Mansolus rais'd
The stately pile ; but more to her is due,
Who from the sepulchre her consort drew,
And bade his buried honours rise anew.

"If Laodamia, Arria, Bruto's wife,
Evadne and Argia, fled from life,
And numbers more, in story'd annals bloom'd,
Who sought their breathless husbands in the tomb ;
Still fair Victoria yields another theme,
Who could from Lethe and the turbid stream
That nine times round the bloodless spectres flows,
Her husband free, though death and fate oppose.

¹ "Immobil son di vera fede scoglio,
Che d'ogn' intorno il vento, e'l mar percolte."—ARIOSTO.

"If stern Achilles once could envy raise
 In Macedonia's king for Homer's lays;
 What would the monarch, living, feel to hear
 Thy name, Pescara, sound in every ear.
 For whom thy chaste, thy much-lov'd consort sings
 Eternal honours on the tuneful strings?
 If all her great deserts the muse would tell,
 The muse for ever on the theme might dwell."

HOOLE'S *Translation*.

COLONNA, DONNA GERONIMA. This lady, who was an example of every excellence both in her words and works, had for device the myrrh or balsam tree, with the motto, *Ut nihil desit*, "That nothing may be wanting,"—an impresa worthy of the lady; but the difficulty was, how to represent the plant. Theophrastus likens it to the pomegranate; Dioscorides to the white violet; Pausanias to the myrtle; Strabo to the terebinth, and Justin to the pine.¹ It is frequently alluded to by the poets:

"The weeping myrrh with balmy sorrow flows."

W. THOMPSON, *The Magi*.

"Her trees with precious tears."

OVID. DRYDEN'S *Translation*.

And Othello, in his last speech, speaks of himself as—

" . . . One, whose subdu'd eyes,
 Albeit unused to the melting mood,
 Drop tears as fast as the Arabian trees
 Their medicinal gum."—Act v., sc. 2.

The emblem also occurs in Scripture. In Solomon's Song, he says: "My hands dropped with myrrh, and my fingers with sweet-smelling myrrh." And "His lips like lilies dropping sweet-smelling myrrh."²

COMINES, PHILIPPE DE (+1505). The celebrated historian took for device a wheatsheaf. Motto, *Qui non laborat non manducat*, "Whoso does not labour, will not eat;" a paraphrase of the words of the apostle, "If any would not work, neither should he eat."³ This device and motto may be seen on the monument of Comines and his wife, in the Renaissance Court of the Louvre, at Paris.

COMMINGES Family. Their arms are gules, four "otelles" or

¹ Capaccio.

² Cant. v. 5, 15.

³ 2 Thes. iii. 10.

“amandons” (shelled almonds) in saltire (Fig. 53). Motto, *En croissans nous amandons*.



Fig. 53.—Comminges.

CORNARO, FREDERICK, Bishop of Padua. A rose. Motto, *Una dies aperit, conficit una dies*, “One day opens, one day ends it.” Pope Leo XI. (+1605), had the same device. Motto, *Sic florui*, “Thus I flourished.” So Tasso—

“Così trapassa al trapassar d'un giorno
De la vita mortal il fior, e 'l verde.”—*Gerusalemme Liberata*.

And also the oft quoted lines of Malherbe—

“Et rose elle n'a vecu que ce vivent les roses,
L'espace d'un matin.”

CORNARO, PISCOPIA ELENA. See PISCOPIA.

CORREGGIO, ISABELLA DA, of Parma. Being left a widow when young, she took for her device, two anchors, with the motto, *His suffulta*, “By these supported;” that is, she had the double support of piety to heaven and love towards her deceased husband; as Petrarch says:

“Ben poria ancor pietà con amor mista
Per sostegno di me doppia colonna.”

CORTI, GIROLAMO. A crab looking at the moon, with the motto, *Forma tengo dal variato aspetto*, “My form I take from its varied aspect,” i.e., the changes of the moon,¹ taken from Petrarch, who, when speaking of the eyes of Laura, says:

“Onde di e notte si riuersa
Il gran desio per ti sfogare il petto,
Che forma tien del variato aspetto.”

CORVINUS, MATHIAS, King of Hungary (+1458), bore a crow, the canting arms of his family, and also a wolf, those of his father, to which he added the motto, *Sua alienaque pignora nutrit*, “He nourishes his own and other pledges [of love];” meaning that as the wolf

¹ “With her growth, all shell fish waxe and encrease” (PLINY, book ii., ch. 99).

“In autumn and spring, they battle and waxe fat; and especially when the

moon is at the full; because that planet is comfortable in the night time, and with her warme light mitigateth the cold of the night.”—*Ibid.*, book ix., ch. 31.

treated with kindness Romulus and Remus, the offspring of man—his mortal foe—so he would also pardon and be merciful to his adversaries.

CRÉQUY Family. The arms of this family are the Créquier, or wild plum (Fig. 54), gules, on a field or; often designated by the old foreign heralds as the “seven-branched candlestick of the Temple.” See WAR-CRIES, CRÉQUY.

Their ancient device is a hedgehog or porcupine, with the motto, *Que nul ne s’y frotte*.

The hedgehog was also borne by Prince Butera. Motto, *Non tangor inultus*, “I am not touched unavenged.”

At the funeral of Marshal Turenne the same device was used, with the motto, *Omnis mihi vita sub armis*, “All my life under arms.”

Undique tutus, “On all sides safe,” is another motto for the hedgehog.

CROY, GUILLAUME DE, Duc de Soria (+ 1521).¹ His motto was,

“Où que je soye
Je n’oublieray Croy.”

CROY, CHARLES PHILIPPE DE (+ 1612). Duc d’Arschot, Prince de Chimay. Motto, *Je me maintiendray Croy*.

CYBO OF GENOA, Princes of Massa and Carrara. Their arms are gules, a bend chequy, azure and argent. *Cybos* is the Greek for a cube, or anything square.

CYBO, ALANO, of Genoa (+1457), Viceroy of Naples, under René of Anjou and his successor. When Alano was sent by the Republic of Genoa to assist René against Alfonso of Aragon, who had besieged Naples, René gave him the motto he used himself, *Léauté passe tout*, which, with the *peacock in its pride*, the ancient badge of the house of Cybo, were adopted by Alano, and by his son,

CYBO, GIOV. BATTISTA, Pope Innocent VIII. (+1484). He also had for device, a mountain, from the top of which issue a palm and an olive-branch. Motto, *Ardua virtutem*,² “Lofty deeds [promote] virtue.”

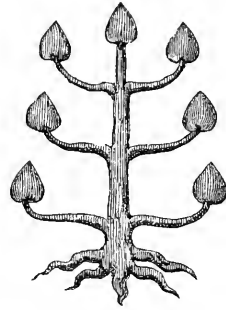


Fig. 54.—Créquy Family.

¹ Maus. de la Toison d'or.

² “Ardua virtutem profert via, ascendite primi,” &c.—SILIUS ITALICUS.

CYBO, FRANCESCO, Count of Anguillara (+1519), son of Innocent VIII., and of his wife, Marianna Maddalena, who was daughter of Lorenzo de' Medici, and sister of Leo X. (whom Innocent VIII. made Cardinal). His device was a barrel without a head, from which flames are issuing, such as is used in times of public rejoicing. Motto, *Von Guetten in Besser*, "From good to better." *Di bene in meglio*.

Francesco was Governor of the Church during his father's pontificate, and this device meant to indicate the joy and gladness that prevailed, and to foretell a continuance of prosperity to the houses of Cybo and Medici.

CYBO, INNOCENT, son of Francesco. Made Cardinal by Leo X., who said, in giving him the hat, "Innocentio Cybo gave it to me, to Innocentio Cybo I return it."

The Cardinal used the device of an anvil, with the motto, *Durabo*, "I will endure."

CYBO, LORENZO (+ 1548). His brother. A pyramid on a cube, with two hands united; the sun above. Motto, *Sine fine*, "Without end." The pyramid upon the cube denoted firmness, the sun was emblematic of the Almighty, and the united hands denoted faith and loyalty, the whole meaning that Lorenzo would remain firm in the loyalty of his ancestors, and trusted these virtues might be perpetuated in his posterity.

CYBO, ALBERIGO MALASPINA, Marchese di Massa (+ 1623). A stork with the square stone in its claws, looking at the three spring celestial signs. Motto, EN ΚΥΡΙΩ ΕΥΧΑΡΙΣΤΙΑ, "In the Lord is thanksgiving." The stork denoting his gratitude, and the cube his firmness and fidelity towards his sovereign (Philip II.).

A running stag was another of his devices. Motto, *Velocius ad cælum*, "Swifter to Heaven." Also, three stags swimming across a stream. Motto, *Transcendum, aut moriendum*, "Or cross—or die."

DENMARK (Christian II.), King of (+1559), the "Nero of the North." His motto was, *Sic erat in fatiis*, "So it was [decreed] by Fate." He also took for device an eagle fighting and overthrowing a serpent, with the motto, *Dimicandum*, "We must fight."

Christian's wife, Isabella of Austria,¹ took for her device, Fortune

¹ Sister of the Emperor Charles V.

on a ball. Motto, *Omnia fortuna committo*, "I commit all to Fortune."

DIANE DE POITIERS, Duchesse de Valentinois¹ (+1566). In memory of her deceased husband, she bore an arrow entwined with green branches, and issuing from a tomb, upon which lay a cross. Motto, *Sola vivit in illo*, "She lives only in him," expressive of the constancy of her love; but Paradin gives the motto a higher signification, rendering it, "Alone, on that she lives,"—i.e., in the hope of a glorious resurrection.

On the walls of the Château of Anet was the device of an arrow, with the motto, *Consequitur quodcumque petit*,² "She attains whatever she seeks."

There is a medal of Diane, having on the obverse her bust, and on the reverse, she is represented trampling Cupid under her feet, with the motto, *Omnium victorem vici*, "I have conquered the conqueror of all."³

DÓMENICHI, LUDOVICO.⁴ The coulter of a plough. Motto, *Longo splendescit in usu*, "It shines brilliantly in long use."

The same device and motto were used by Cardinal Gambara.

DORIA, ANDREA (+ 1560). The ablest sea captain of his age. By his assistance the French, under Lautrec, made themselves masters of Genoa. Displeased with his allies, Doria went over to the Emperor Charles V., who loaded him with favours. He delivered Genoa from the French yoke, and though it was in his power to have rendered himself sovereign of his country, he sacrificed all thoughts of personal aggrandisement to the satisfaction of establishing liberty. As Ariosto says—

"Non tien per sè, ma fa alla patria darlo;
Con preghi ottien ch' in libertà la metta,
Dove altri a sè l'avria forse soggetta."

Orlando Furioso, Canto xv., st. 32.

"His country's freedom patriot Doria gains,
When others for themselves had forg'd her chains."

HOOLE'S Translation.

When Doria, then Admiral of the Empire, conducted Charles V.

¹ Henry II. gave her the Comté de Valentinois in Dauphiné for life.

² This is the motto of the Marquis of Headfort.

³ Specimens of this medallion, in lead,

are in the South Kensington Museum, and also in the Louvre (Collection Sauvageot).

⁴ Author of a book on emblems, 'Ragionamento de M. Lodovico Domenichi,' 1574.

to Goleta, on the fourth galley, which was the general's, was Doria's device of a star with rays, surrounded by arrows, with the motto, *Vias tuas Domine demonstra mihi*, "Show me thy ways, O Lord,"—invoking the divine direction and support.

Guillim¹ states that Doria also had the device of a ship, with the motto, *Omnia fortunæ committo*, "I trust all to Fortune,"—words, as he says, more befitting the mouth of a heathen. A galley is on the reverse of a bronze gilt medallion with his portrait.² Motto, *Non dormit qui custodit*, "He that is keeper is no sleeper." *Vigil in mari*, "Watchful on the sea," was also one of his mottoes.

EMPIRE, GERMANY AND AUSTRIA. In the Römer, or senate-house, at Frankfort, hang portraits of all the emperors, and underneath each portrait is the "Wahlsprüche," or motto, assumed by each emperor at his coronation. The first motto given under each emperor in the following list, is his Wahlsprüche:—

CHARLEMAGNE. 800.³ *Christus vincit, Christus regnat, Christus triumphat*, "Christ conquers, Christ reigns, Christ triumphs." On his coins, instead of "*triumphat*," it is "*imperit*." Charlemagne also used the motto, *Gratia Dei, sum quod sum*, "By the Grace of God, I am what I am."

LOUIS THE PIOUS. 814. *Omnium rerum vicissitudo*, "The vicissitude of all things."

CHARLES THE FAT. 880. *Os garrulum intricat omnia*, "A garrulous tongue entangleth all things."

ARNULF. 887. *Facilis descensus Averni*, "The descent to Avernus is easy."

LOUIS THE INFANT. 899. *Multorum manus, paucorum consilium*, "Many hands, little counsel."

CONRAD OF FRANCONIA. 911. *Fortuna quum blanditur fallit*, "Fortune deceives whom it flatters."

HENRY I., THE FOWLER. 918. *Ad vindictam tardus, ad beneficentiam velox*, "Slow to avenge, swift to benefit."

OTHO I., THE GREAT. 936. *Status est ratione aequitatis mortem oppetere, quam fugere et inhoneste vivere*, "It is better to die for righteousness' sake, than to flee and lead a dishonourable life." Also, *Aut mors, aut vita decora*, "Or death or a decorous life."

OTHO II. 973. *Cum omnibus pacem, adversus vitia bellum*, "Peace with all men; against vices, war."

OTHO III., THE RED. 983. *Facile singula rumpuntur jacula, conjuncta non item*, "A single dart may easily be broken, but not so when joined to others." Also, *Unita virtus valet*, "United valour prevails."

¹ 'Display of Heraldry.' London, 1724.

² Bronze gilt medallion, Andrea Doria. ³ The dates here given are those of Obverse, bust portrait, inscribed "Andrea Doria." Reverse, a galley.

HENRY II., THE HOLY. 1002. *Nihil impense ames, ita fiet, ut in nullo contristeris* "Love nothing too intently, and you will never be made sad." Also, *Ne quid nimis*, "Never in extremes."

CONRAD II., THE SALIC. 1024. *Omnium mores, tuos imprimis observato*. "Observe all men's manners, thine own first."

HENRY III. 1039. *Qui litem aufert, execrationem in benedictionem mutat*, "Whoso stops a quarrel, changes a curse into a blessing."

HENRY IV. 1056. *Multi multa sciunt, se autem nemo*, "Many know many things, no one himself."

HENRY V. 1106. Married to Matilda, daughter of Henry I. of England. *Miser qui mortem appetit, miserior qui timet*, "Miserable is he who wishes death, more miserable who fears it."

LOTHAIRE. 1125. *Audi alteram partem*, "Hear the other side."

CONRAD III. OF FRANCONIA. 1138. *Pauca cum aliis, multa tecum loquere*, "Converse little with others, much with thyself."

FREDERIC I., BARBAROSSA. 1152. *Praestat uni probo, quam mille improbis placere*, "Better please one good man than a hundred wicked."

HENRY VI. 1190. *Qui tacendi non habet artem, nec loquendi novit opportunitatem*, "Whoso knows not when to be silent knows not when to speak."

PHILIP. 1198. *Quod male coeptum est, ne pudeat mutasse*, "Be not afraid to change that which was badly begun."

OTHO IV., THE SUPERB. 1208. *Strepsit anser inter olores*, "Among swans the goose maketh a loud noise."

FREDERIC II. 1212. *Cum plurimum thrionum ego strepitum audiivi*, "I heard the rustling of some fig leaves."

RODOLPH I. OF HAPSBURG. 1273. *Melius bene imperare, quam imperium ampliare*, "It is better to rule well than to enlarge one's kingdom." Rodolph took for device an armed hand with a mace and an olive-branch. Motto, *Utrum lubet*, "Whichever you please,"—war or peace.

ADOLPHUS OF NASSAU. 1292. Killed at the battle of the Spurs. *Praestat vir sine pecunia, quam pecunia sine viro*, "Better the man without money than money without the man." For device he took the dolphin twisted round an anchor. Motto, *Festina lente*, "Hasten slowly."

ALBERT I. 1298. Duke of Austria, son of Rodolph. *Fugam victoria nescit*, "Victory ignores flight." With this motto, Albert had the device of two hands defending the imperial standard against a shower of lances.¹

HENRY VII. OF LUXEMBURG. 1308. *Calicem vitae dedisti mihi in mortem*, "In death thou gavest me the cup of life." His device was two hands issuing out of clouds holding a caduceus surmounted by a crown. Motto, *Fide et consilio*, "By faith and counsel."

FREDERIC THE FAIR.² 1314. *Beata morte nihil beatius*, "Nought more blessed than a blessed death." For device he took the legs of a Colossus on a pedestal

¹ Typotii, Jac., 'Symbola divina et humana,' 12mo. Arnheimæ, 1666, *passim*.

² Frederic the Fair ought not to be reckoned among the Emperors of Germany. He was son of Albert I. On the death of Henry VII., he was named

emperor by four electors, while six voted for Louis of Bavaria. The one was crowned at Cologne, 1315, the other at Aix-la-Chapelle. The battle of Mühldorf, 1322, decided the fate of Frederic, who was taken prisoner, and resigned his claims to his rival.

(Fig. 55). *Adhuc stat*, "It still stands." *Pacem cum hominibus, cum vitis bellum*, "Peace with men—war with vices," was another of Frederic's mottoes.

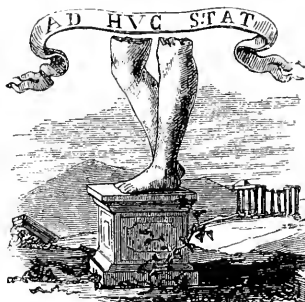


Fig. 55.—Frederic the Fair.

LOUIS THE BAVARIAN. 1314. *Hujusmodi comparandae sunt opes, quae simul cum naufrago evadent*, "Such riches are to be got together which even in shipwreck swim." Also, *Sola bona, quae honesta*, "Only good what is honest." His device was an eagle placing its claws upon a cleft globe. Motto, *Divisum jungam*, "I will join the divided."

CHARLES IV. OF LUXENBURG. 1347. *Optimum est alieni insaniam frui*, "It is best to profit by other's follies." His device was a lynx. Motto, *Nullius pavet occursum*, "He fears not meeting with any one."

WENCESLAUS. 1378. *Morosophi moriones pessimi*, "Lovers of fools are the worst buffoons." Device, a ship in a storm. Motto, *Tempestati parendum*, "We must obey seasons."

RUPERT. 1400. *Misericordia non causam sed fortunam spectat*, "Mercy looks not to the cause, but the lot."

SIGISMUND, EMPEROR AND KING OF HUNGARY. 1410. *Mala ultro adsunt*, "Evils are willingly present,"—"Ill-luck comes unbidden."

ALBERT II., THE GREAT. 1438. *Amicus optima vitae possessio*, "A friend is the greatest possession in life." His device was an armed arm holding a spear. Motto, *Tolle moras*,¹ "Away with all delays." When you are in readiness, it is ever injurious to postpone,—you should allow your enemy no time for preparation.

FREDERIC III., THE PACIFIC. 1440. A. E. I. O. U. These five letters were placed by Frederic upon the covers of his books and upon his furniture, and exercised in vain the ingenuity of every one to decypher their meaning. After his death the explanation was found in his own hand-writing.² *Austriac est imperare orbi universo*, "The whole world is subject to Austria." Or, *Austria erit in orbe ultima*, "Austria will be the last in the world."

Rerum irrecuperabilium felix oblivio, "Forgetfulness of things irrecoverable is happy," was another of Frederic's mottoes. He also took for device an armed hand

¹ "Tolle moras, semper nocuit differre paratis."

LUCAN.

² Lambecius, in his 'Diarium sacri itineris Cellensis,' gives forty interpretations of this device (*Bio. J. Univer.*).

Among others were:—*Austria extenditur in orbem universum; Aquila electa juste omnia vincit; Aquilae est imperium orbis universi; Aquila excellit inter omnes volucres; Aquis granum excellit inter omnes urbes.*

with a sword upon an open book. *Hic regit, illa tuetur*, "This rules, that defends." Also, a tower with thunder above, and the motto, *Ferunt summos*, "They strike the highest tops." On being asked by the courtiers its meaning, he replied, "Do you not know that a prince is placed as a mark for the arrow, as lightning strikes the high towers and does not touch the humble roof?"

MAXIMILIAN I. 1493. *Tene mensuram et respice finem*, "Hold the measure, and look to the end." Maximilian also used the initials of Frederic, which he rendered, *Aquila Electa Jovis Omnia Vincit*, "The chosen eagle of Jove conquers all things."

CHARLES V. 1519. *Plus ultra* (see SPAIN). Another device was an eagle with a thunderbolt on one side and a branch of laurel on the other. Motto, *Cuique suum*, "To each his own," meaning that he held the world in peace or war at his will.

The ancients believed that thunder put a stop to councils, because, when Jove thunders, it is not lawful for people to discourse. To conquer this superstition, Charles, when it thundered at a diet he was holding at Frankfort, upon religious matters, observed, *Tonat ut cum timore agamus*. "It thunders that we may act with fear," which was made a device of thunderbolts, with the motto, *Cum Timore*,¹ "With fear."

FERDINAND I. 1558. *Fiat justitia, pereat mundus*, "Let justice be done, though the world perish."

Ferdinand had a symbol of eight letters, A. I. P. Q. N. S. I. A., initials for *Accidit in puncto, quod non speratur in anno*, "That happens in a moment which is not hoped for in a year."

MAXIMILIAN II. 1564. His "wahlsprüche" was, *Deus providebit*, "God will foresee." He had several devices. The imperial eagle, with an olive, on one side; on the other, a thunderbolt. Motto, EN ΚΑΙΡΩ ΕΚΑΤΕΡΟΝ. *In opportunitate utrumque*, "On occasion, the one or the other"—that is, peace or war, punishment or reward, as required.

The imperial eagle upon a crescent. *Comminuam vel extinguiam*, "I will diminish or extinguish."

A knight transfixing his prostrate enemy with his lance, *Sic aliena*, "So other things" [happen].

RODOLPH II. 1576. *Fulget Caesaris astrum*, "The star of Cæsar shines." This motto he used with the device of Capricorn (see AUGUSTUS). Also, *Omnia ex voluntate Dei*, "All things by the will of God." He had likewise the device of six balloting balls upon a table. Motto, *Conscientibus votis*, "With you conscious."

An eagle in full flight holding a dart. Motto, A. D. S. I. T., which initials have been variously rendered:

Adjutorium Domini Sit Inimicis Terror,

"The aid of the Lord is a terror to the unjust."

Austriæ Domus Secura Jovis Telorum,

"The house of Austria is secure of the arrows of Jove."

Adjuvante Domino Superabo Imperatorem Turcarum,

"God helping, I will subdue the Emperor of the Turks."

MATTHIAS. 1612. *Concordi lumine major*, "By united light greater." Also, *Amat victoria curam*, "Victory loves care."

This last motto Matthias had on a medal struck when he was governor of the

¹ Capaccio.

Netherlands, representing Perseus (himself) coming to the relief of Andromeda (the Netherlands), on the other side was the crane with its foot raised upon a trophy.

FERDINAND II. 1619. *Legitime certantibus*, "To men fighting in a just cause."

FERDINAND III. 1637. *Pietate et justitia*, "By piety and justice."

LEOPOLD I. 1658. *Consilio et industria*, "By counsel and industry."

JOSEPH I. 1705. *Amore et timore*, "By love and fear."

CHARLES VI. 1711. *Constantia et fortitudine*, "By constancy and fortitude."

FRANCIS. 1745. *Pro Deo et imperio*, "For God and the empire."

JOSEPH II. 1765. *Virtute et exemplo*, "By valour and example."

LEOPOLD II. 1790. *Opes regum cordia subditorum*, "The hearts of their subjects are the wealth of kings."

FRANCIS II. 1792. *Lege et fide*, "By law and faith."

ENGLISH, OR ANGLOIS, ESTHER. This lady was French by origin, but she passed part of her life in England and Scotland, in the reign of Elizabeth and James I. She was distinguished for the elegance of her calligraphy, and several of her manuscripts are in the Bodleian Library, with her portrait drawn with a pen, and her favourite motto, *De Dieu le bien, De moy le rien*.

ERASMUS (+ 1536). When Tarquin the Proud desired to build a temple to Jupiter upon the Tarpeian rock, he begged all the inferior divinities to give up the altars they had upon the rock in favour of the master of them all.



Fig. 56.—Erasmus.

All the gods cheerfully consented, except Terminus. This Terminus (Fig. 56), therefore, who refused to yield to Jupiter, was chosen by Erasmus for his haughty device, with the motto, *Cedo nulli*, "I yield to none;" or, *Vel Jovi cedere nescit*, "He yields not even to Jove." This device is upon a contemporary bronze medallion of Erasmus.

When Erasmus asked Sir Thomas More to give him a sentence to place over the door of his study, More said that the figure of Apelles painting would be appropriate. Erasmus, wondering at his meaning, More replied, "Apelles said, *Nulla dies sine linea*, 'No day without a line;' a precept well observed by you, since you astonish the world with the number of your works."

"No day without a deed to crown it."

King Henry VIII., Act v., sc. 4.

A sun-dial, with *Nulla hora sine linea*, “No hour without a line,” was borne by Luigi Priuli, Doge of Venice.

ESTE OF FERRARA.¹ The house of Este is said to derive its name from the custom of the emperors, when they bestowed any lordship or territory upon subjects for their merits, to make use of this expression in Latin, “*Este hic domini*,” as Ariosto says :

“E perchè dirà Carlo in latino ; Este
Voi Signor qui, quando faragli il dono,
Nel secolo futur nominato Este
Sarà il bel luogo con augurio buono.”

Orlando Furioso, Canto xli., st. 65.

“As Charles, when he the land bestows,
Would say in Latin—Este, here repose ;
Succeeding times such omen should embrace,
And give the name of Este to the place.”

HOOLE's *Translation*.

Ariosto thus designates Ferrara :

“La bella terra che siede su'l fiume,
Dove chiamò con lagrimoso plectro
Febo il figliuol, ch' avea mal retto il lume ;
Quando fu pianto il fabuloso elettro,
E Cigno si vestì di bianche piume.”

Orlando Furioso, Canto iii., st. 34.

“While he shall o'er the happy land preside,
Where Phœbus, on the fatal river's side,
Invok'd his breathless son with tuneful lyre,—
His son, who sought to guide his father's fire ;
Where the sad sisters tears of amber shed,
And Cygnus, chang'd, his snowy plumage spread.”

HOOLE's *Translation*.

“The silver eagle in an azure field” of the house of Este is often alluded to by Ariosto.²

ESTE, ALFONSO D', Duke of Ferrara (+ 1534). He was a great proficient in the mechanical arts, and turned his attention to the

¹ “La gran' donna del Po.”

TASSONI, *Secchia Rapita*, v. 37.

² “Nel campo azur l'aquila bianca avea.”

“He bore the white eagle in the azure shield.”

“L'aquila bianca in color celeste.”

Canto xliv.

“Lo riconosce all' aquila d'argento,
C'ha nello scudo azzurro, il Giovinetto.”

Canto xxxvi.

improvement of artillery. He joined the League of Cambray, and, on the side of the French, fought in the great battle of Ravenna,¹

“Where perished in his fame the hero boy,
Who lived too long for men, but died too soon
For human vanity, the young de Foix.”

BYRON.

Fabrizio Colonna, Pescara, Peter of Navarre, and the Cardinal Giovanni de' Medici (afterwards Leo X.) were all taken prisoners, and Marc-Antonio Colonna surrendered Ravenna; but the death of Gaston clouded the triumph of the conquerors. Alfonso bore at the battle, as his device, a grenade, or shell (Fig. 57), to which Ariosto added the

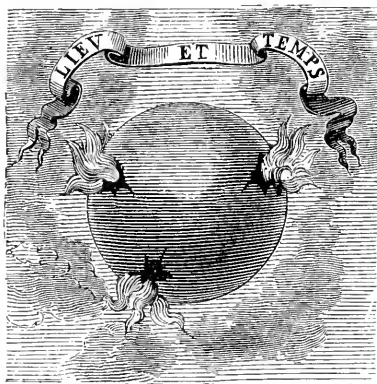


Fig. 57.—Alfonso d'Este.

motto, *Loco et tempore*, afterwards converted into French, *Lieu et temps*, meaning that in proper “time and place” he would destroy his adversaries, as he proved by the skilful direction of his artillery, which secured the victory to the French. For twenty-five years Alfonso contended against three warrior popes: he was excommunicated by Pope Leo X., who detained him prisoner in spite of his safe conduct; but Fabrizio Colonna,

whom he had liberated after the battle of Ravenna, and Marc-Antonio Colonna, rescued him, and forced a passage out of Rome to Marino, where he was entrusted to the care of Prospero Colonna, who conducted him through Italy in safety to Florence,—a generous action thus met with a grateful reward.²

When the death of Leo X. saved the house of Este from inevitable ruin, Alfonso could not refrain from expressing his joy, and caused a medal to be struck representing a man liberating a lamb from the claws of a lion, with the motto, *Ex ore leonis*, “Out of the lion’s mouth.” Fearing, however, the odium they might excite, Alfonso suppressed the medals.³

¹ Ariosto, who was present at the battle, gives a long description of it in the ‘Orlando Furioso,’ canto xiv., 2—10.

² Roscoe, ‘Leo X.’

³ Pignotti, ‘History of Tuscany.’

Alfonso married the celebrated Lucrezia Borgia, whom Ariosto thus eulogises :

“Lucretia Borgia—who in beauty’s power,
In virtue, fortune, and in fame shall soar
Above her sex,—who spreads her fostering shade,
Like the green sapling in a fruitful glade ;
As dross to gold, as lead to silver shows,
The field-bred poppy to the garden rose,
The willow pale to ever verdant bays,
Or painted crystal to the diamond’s blaze :
Ev’n so to her, of whom unborn I tell,
Shall each appear that else might most excel.
Of every virtue, whose transcendent fame
Shall grace, alive or dead, her spotless name.
Be this her chief, her Hercules to raise
With all her sons to deeds of martial praise.
To plant the seeds that future wreathes may yield
To bind their brows in council and in field.”

Orlando Furioso, Canto xiii., st. 69. HOOLE’S *Translation*.

A resident for fifteen years at the court of Ferrara, where he was in the special service of Cardinal Ippolito, brother of Duke Alfonso, Ariosto never tires in his praises of the Este family. Of Alfonso he says :

“Alfonso è quel che col sapere accoppia
Sì la bontà ; che al secolo futuro
La gente crederà, che sia dal cielo,
Tornata Astrea dove può il caldo e ’l gelo.”

Orlando Furioso, Canto iii., st. 57.

“Alphonso see ! the prince, whose soul shall shine
With wisdom and with piety divine ;
That men shall deem Astrea left the earth
To visit after ages at his birth !”

HOOLE’S *Translation*.

And, again, he thus alludes to the two brothers :

“Il giusto Alfonso e Ippolito benigno,
Che saran quai l’ antica fama suole
Narrar de’ figli del Tindareo cigno,
Che alternamente si privar’ del sole
Per trar l’ un l’ altro dell’ Æer maligno ;
Sarà ciascuno d’ essi e pronto e forte
L’ altro a salvar con sua perpetua morte.
Il grande amor di questa bella coppia
Renderà il popol suo via più sicuro,
Che se per opra, di Vulcan, di doppia
Cinta di ferro avesse intorno il muro.”

Orlando Furioso, Canto iii., st. 50.

“Alfonso and Hippolito
 Whose friendship may be match'd with that of old,
 By story'd page of Leda's offspring told:
 Who each, by turns, could seek the nether reign
 To give his brother to the world again.
 So shall these two for ever stand prepar'd
 Each with his own the other's life to guard;
 And more defend their land in raging war,
 Than steely bulwarks rais'd by Vulcan's care.”

HOOLE'S Translation.

ESTE, IPPOLITO, first Cardinal (+ 1520). In whose service Ariosto spent many unprofitable years of his life;¹ but whom he eulogises throughout the ‘Orlando Furioso.’ He calls Ippolito

“ . . . il liberal, magnanimo e sublime
 Gran cardinal della chiesa di Roma,
 Ippolito, ch' a prose, a versi, a rime
 Darà materia eterna in ogni idioma.”

Orlando Furioso, Canto iii., st. 56.

“ . . . the cardinal in future time,
 The church's great support! In prose and rhyme,
 The theme of every tongue; whose boundless praise,
 Like Cæsar's, shall demand a Virgil's lays.”

HOOLE'S Translation.

The Cardinal had for a device, a falcon supporting the weights of a clock, *Fal-con tempo*—*fa lo con tempo*—“He will do it with time.” Besides this, he bore the device of a camel upon its knees, heavily laden, with the motto, *Non suefro mas de lo que puedo*, “I do not bear more than I am able.” Giovio considers this an *impresa d'amore*, “Do not give me a greater weight of torment than I am able to support;” but Capaccio views it as applying to important negotiations with his rivals, in which he was willing for a short time to show his patience, of which the camel is a fit emblem, as it allows itself to be laden as much as its strength will bear.

When the Venetians sailed up the Po, with a fleet, against Alfonso, the cardinal marched out with some horse and foot against them, sunk four of the ships, and took fifteen:

“Costui con pochi a piedi, e meno in sèlla,
 Veggio uscir mesto, e poi tornar giocondo;
 Che quindici galee mena cattive,
 Oltra mill' altri legni, a le sue rive.”

Orlando Furioso, Canto iii., st. 57.

¹ Ariosto says—

“Aggiungi che dal gioco
 Del Cardinal da Este oppresso fui.”

"Methinks I see him with a scanty train,
Departing sad, return with joy again;
While fifteen gallies captive to the shore
He brings, besides a thousand vessels more."

HOOLE'S Translation.

And again :

" . . . Ippolito, che i tempi
Dei segni ornate agl' inimici tolti,
E che tràeste lor galee cattive,
Di preda carche alle paterne rive.

Orlando Furioso, Canto xxxvi., st. 2.

"As when, Hippolito, thy arm divine
With conquer'd ensigns deck'd each hallow'd shrine;
That arm, which from their gallies bore
With spoils encumber'd to thy native shore."

HOOLE'S Translation.

ESTE, BEATRICE. See GALEAZZO VISCONTI.

ESTE, BEATRICE. See LUDOVICO SFORZA.

ESTE, ISABELLA OF, Marchese di Mantua (+ 1539). Sister of Ippolito, Alfonso and Beatrice, married Gian Francesco di Gonzaga, Marquis of Mantua. Finding that her son Frederic bore such love to a lady that he neglected his mother, and all the court followed his example, to mark her sense of the affront, she caused to be portrayed in her palace of Porto, and in other places, the device of a candlestand made in the form of a triangle, like those used in the holy week, of which each candle is extinguished by the priest except the top light, to signify that the light of her faith remained burning. Motto, *Una sufficit in tenebris*, "One suffices in darkness."¹

Isabella likewise used the numbers xxvii., i.e., *Vinti sete*, "Thou art conquered."

"Ecco la figlia d'Ercole, Isabella,
Per cui Ferrara si terrà felice
Via più, perchè in lei nata sarà quella,
Che d' altro ben, che prospera e fautrice
E benigna Fortuna dar le deve
Volgendo gli anni nel suo corso lieve."

Orlando Furioso, Canto xlii., st. 84.

"Lo! Isabella of Ferrara, born
Of Hercules, her country to adorn,
On whom benignant Fortune shall bestow
Each gift that birth or lofty rank can know,
To bless her native land in weal and woe"

HOOLE'S Translation.

¹ *Unum pro multis* (Virgil), "One for many."

“ Della tua chiara stirpe uscirà quella
 D'opere illustri, e di bei studi amica,
 Ch' io non so ben se più leggiadra e bella
 Mi debba dire, o più saggio e pudica,
 Liberale e magnanima Isabella;
 Che del bel lume suo dì e notte aprica
 Farà la terra che sul Menzo siede,
 A cui la madre d' Oeno il nome diede;
 Dove onorato e splendido certame
 Avrà col suo dignissimo consorte,
 Chi di lor più le virtù prezzi ed ame,
 E chi meglio apra a cortesia le porte.”

Orlando Furioso, Canto xiii., st. 59.

“ See! from thy glorious stem a dame descend,
 To virtuous deeds and liberal arts a friend;
 With her for grace and beauty rests the prize.
 Chaste with the chastest, with the wisest wise;
 Fam'd Isabella! whose resplendent light
 Shall gild with equal beams, by day or night,
 The walls which Mincius' silver waters lave,
 The land whose titles Oenus'¹ mother gave.
 There shall she long a bright example give,
 There, with her lord, in sweet contention live,
 And best shall rear, who dearest virtue hold,
 Who widest of benevolence unfold
 The sacred gates. In Thema or Tara's land,
 While Gauls repuls'd confess his conquering hand,
 Who, like Penelope, the purest dame,
 Not less than her Ulysses lives to fame.
 Of her great things and many I reveal,
 Compris'd in little space, but more conceal.”

HOOLE'S *Translation*, Canto cxxvii.

ESTE, ERCOLE II., fourth Duke (+1559). Device, a figure of Patience, with the Greek motto, ΟΥΤΩΣ ΑΠΑΝΤΑ, “Thus everything,”—i.e., thus govern, thus guide; and thus doing, thou wilt overcome. Patience conquers all.

“ Gener del re di Francia, Ercol secondo
 E l' un; quest' altro, acciò tutti gl' impari,
 Ippolito, che non con minor raggio
 Che 'l zio, risplenderà nel suo lignaggio.”

Orlando Furioso, Canto i.i., st. 58.

“ View Hercules the Second first advance,
 Who weds the daughter of the King of France,
 See next Hippolito, whose acts shall shine,
 And like his ancestors adorn his line.”

HOOLE'S *Translation*.

¹ Mantua, built by the fairy Manto, mother of Oenus.

Married Renée de France, who is thus alluded to by Ariosto —

“Non voglio che in silenzio anco Renata
Di Francia, nuora di costei, rimagna ;
Di Luigi duodecimo re nata,
E dell' eterna gloria di Bretagna :
Ogni virtù, che in donna mai sia stata,
Da poi che 'l foco scalda, e l' acqua bagna,
E gira intorno il cielo, insieme tutta
Per Renata adornar veggio ridutta.”

Orlando Furioso, Canto xiii., st. 72.

“Nor must I here Renata fail to place,
(Lucretia's near ally) of Gallia's race,
Of Lewis born (the twelfth that bears the name)
And her, of Brittany the lasting fame.
Each virtue woman has been found to know,
Since fire was seen to burn or streams to flow,
Since yon bright orbs have circled round the pole,
I see compriz'd in fair Renata's soul.”

HOOLE'S Translation.

ESTE, IPPOLITO, Cardinal Ferrara (+ 1572), son of Alfonso and Lucrezia. The most munificent patron of literature of his age. His villa at Tivoli and the gardens of Monte Cavallo are monuments of his princely splendour. Connected, by the marriage of his brother, Duke Ercole, with the crown of France, and his niece being married to François, Duke of Guise, he became French almost by adoption, and was sent as legate to France, where he was loaded with honours and benefices. In 1552, he was appointed to the command of the duchy of Parma and the province of Siena for Henry II. Paul III. sent him to attend the Conference at Poissy, and employed him to detach Henry IV. from the Protestant faith. While he was Papal Legate to France, in compliment to the “Hercule Gaulois,” he took as device the apples of the Hesperides, as recording one of his most honourable labours. Motto, *Ab insomni non custodita dracone*, “Not guarded by a sleepless dragon.”

Domenichi gave the Cardinal as device, the cuttle fish, with the motto, *Sic tua non virtus*, “So not your virtue only,” meaning that as the cuttle fish, by its sweet odour, attracts other fish around it, so the Cardinal, by the sweetness and affability of his disposition, drew all men after him.

“And verily all living creatures in the sea love the smell of them

exceedingly well, which is the cause that fishers besmeare and anoint their nets with them, to draw and allure fishes thither.”¹

ESTE, LUIGI, Cardinal (+1586). Grandson of Alfonso I. and of Louis XII., the friend of Tasso. He took for device, the firmament spangled with stars (Fig. 58). Motto, *In motu immotum*, “Unmoved in movement,”² which motto was afterwards applied to Cardinal

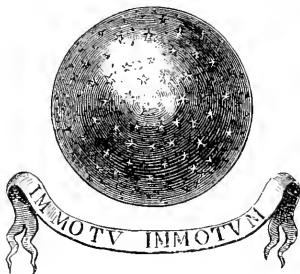


Fig. 58.—Cardinal Luigi d' Este.

Richelieu, who remained firm and unmoved during all the political agitations of his ministry.

A similar meaning is expressed by the Italian verse :

“Ne per mille rivolte ancor son mosso.”

“Neither by a thousand revolutions am I moved.”

And again, by Lorenzo de' Medici :

“Quieto sempre, e giammai non mutabile
Fai e muti ogni cosa, e tutto muove .
Da te fermo motore infatigabili.”

Rime Sacre.

“At rest thyself, yet active still,
Thou mak'st and changest at thy will ;
Unmov'd alone, thou movest all.”³

The Cardinal also used the device of the rising sun. Motto, *Non exoratus exorior*, “Not entreated, I arise.”⁴

¹ Pliny, book ix., ch. 30.

² “Il ne change point d'assiette dans tous les mouvements qui l'agite.”—MENESTRIER.

³ “Thou art the Rocke, drawest all things, all do'st guide,
Yet in deepe settled rest do'st still abide.
Untoucht with care, thou car'st for all that be,
Mov'st heaven and earth, yet motion's not in thee.”

T. HEYWOOD.

⁴ “Je ne me fais pas prier pour me lever.”—MENESTRIER.

A generous mind does not wait for favours to be asked, he anticipates them.

Also, Prometheus with the sacred fire (Fig. 59). Motto, *Altiora* "Higher,"—Excelsior, in modern parlance. Prometheus only reached the wheel of the sun, the Cardinal aspires to Heaven itself. Prometheus rose with the torch extinct, his is illumed with the



Fig. 59.—Cardinal Luigi d' Este.

sacred light of Faith. Prometheus was assisted by the heathen goddess Minerva, or human wisdom; he by the divine light of the Gospel.

ESTE, ALFONSO II., fifth Duke (+ 1597). Motto, *Excelsa firmitudine*, "By exalted firmness." His wife Barbara (+ 1572), daughter of the Emperor Ferdinand, had a peacock on the globe; motto, *Omnia vanitas*, "All is vanity." Duke Alfonso II. imprisoned Tasso.

ESTE, CÆSARE D', Duke of Modena (+ 1628). Device, the sun between the clouds. *Obstantia solvet*, "He will get rid of obstacles." The duke having met with many obstacles to his designs, was not wanting in courage to overcome them.¹

He had also an eagle, with the motto, *Nulla potest delere vetustas*, (Ovid), "No age can destroy it;" alluding to the blazonry of the House of Este.

FARNESE, DUKES OF PARMA.

FARNESE, ALESSANDRO, Pope Paul III. (+ 1549). He took for

¹ Menestrier.

device the chameleon and the dolphin (Fig. 60), with the motto, *Mature*, conveying the same meaning as the butterfly and crab of Augustus, and the dolphin and anchor of Titus. Pliny says: "The swiftest of all other living creatures whatsoever, and not of sea-fish only, is the dolphin; quicker than the flying fowle, swifter than the arrow shot out of a bow."¹

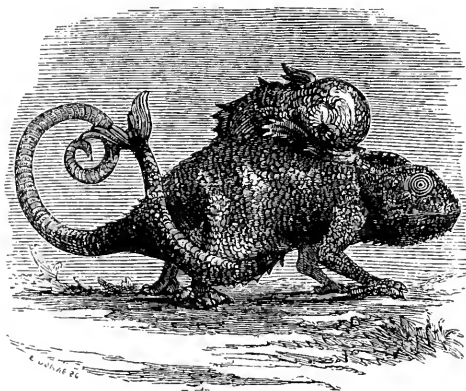


Fig. 60.—Pope Paul III.

Paul III. had also the rainbow above the earth, with the Greek words Δ'IKHΣΚΡΙ'ΝΟΝ, "The lily of Justice;" i.e., that as the rainbow brings serenity to a troubled sky, so will his pontificate be the harbinger of peace and justice. The rainbow (Iris) also alludes to the blue lilies or Florentine iris of the Farnese arms.²

FARNESE, ALESSANDRO, Cardinal (+1589). Grandson of Paul III. He and Cardinal Ippolito de' Medici were the two luminaries of the Papal Court. His device was an arrow piercing the centre of a target (Fig. 61), with the motto, from Homer, ΒΑΛΛ' ὈΤΤΩΣ,³ "Throw thus." As all eyes were turned upon him, he meant to show that he should have one mark or end in view, and pursue it with a steady aim, neither diverting from his course nor acting by chance.

Cardinal Farnese also saying that in the first year of his cardinalate fortune had been propitious to him, even in his most secret wishes, Gioivo gave him for device a *blank* paper, with the motto, *Votis*

¹ Book ix., ch. 8.

² The Farnese arms are or, six fleurs de lis azure, three, two, and one.

³ Beginning of a line of Homer's 'Iliad,' lib. 8.

subscripta fata secundis, “The fates will promote fortunate vows,” which device the Cardinal had embroidered upon his *portière*.

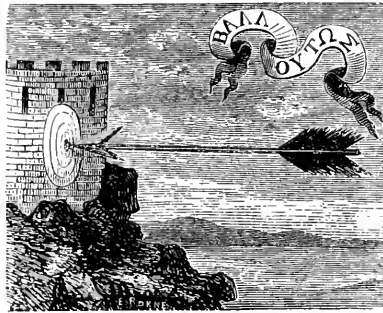


Fig. 61.—Cardinal Alessandro Farnese.

FARNESE, ALESSANDRO, third Duke of Parma (+ 1592), General



Fig. 62.—Alessandro Farnese, Duke of Parma.

of Philip II. in Flanders—the “Prince of Parma” of the Spanish Armada, as the old song runs :

“ Their men were young, munition strong,
And to do us more harm-a,
They thought it meet to join the fleet,
All with the Prince of Parma.”

RITSON'S *Ancient Songs*.

When he went against the Protestants of Germany, he bore upon his standards a thunderbolt (Fig. 62), with the motto, *Hoc uno Jupiter*

ultor, "By this only is Jupiter the avenger;" alluding to the thunderbolts of the Church, i.e., excommunication.

FARNESE, BERTOLDO. In 1554, during the war in Tuscany, Bertoldo, a devoted servant of the house of Austria, fitted out a galley at his own expense. He was attacked by the French, and, after a gallant defence, was taken prisoner, but released with a heavy ransom. He returned home, having lost his galley and his property; and then, to show that his mind was unshaken by calamity, but that he still relied upon the help of the Almighty, he took for device a tower, with the motto, *Nomen Domini*, "The name of the Lord," from Proverbs xviii. 10, "'The name of the Lord is a strong tower; the righteous runneth into it, and is safe."

FARNESE, ORAZIO, Duke of Castro (+ 1553); married Diane, legitimée de France, Duchesse d'Angoulême, daughter of Henry II.; who afterwards espoused François, eldest son of the Constable Montmorency, whom she saved from the massacre of St. Bartholomew. Henry IV. respected her so highly that he said, "J'en crois plus à votre parole qu'à mille pages d'écriture." Diane died when above eighty years of age, having seen seven kings upon the throne of France.

Orazio had for his device, four sheaves of unripe wheat, with the motto, *Flavescent*, "They will grow yellow" (i.e., will ripen),—meaning that the youth of a prince should aim at some honourable or useful maturity.

FARNESE, OTTAVIO, second Duke of Parma (+1586). Married Margaret of Austria (*see*), natural daughter of Charles V., and widow of the Grand Duke Cosmo de' Medici. He was brother to Cardinal Alexander, and Orazio, Duke of Castro. For device he took the club, the clue of thread, and the three small balls of pitch which Theseus was instructed to provide himself with for his expedition against the Minotaur. Motto, *His artibus*, "By these arts;" that is, in order to attain the summit of military glory, there required prudence, represented by the clue, which enabled Theseus to find his way out of the labyrinth; cunning, figured by the balls of pitch, which he threw to the Minotaur, who, swallowing them, could not open his mouth; and force, the club with which he slew him. The labyrinth itself, figures difficulties to be overcome.

Ottavio also took Mount Olympus. Motto, *Nubes cæcedit*, "Is

higher than the clouds.”¹ Rising above the clouds, winds and rain cannot reach it, so his thoughts soared beyond earth and are nearer heaven.”²

FAUCHET, CLAUDE (+1601), the zealous collector of the ancient Chronicles of France, took for device the rebus of his name, a sickle (*fauche*), with the motto, *Sparsa et neglecta colgi*, “I have gathered the scattered and neglected.”³

FIESCHI, SINIBALDO AND OTTOBONI. To signify the revenge⁴ they had taken for the death of their brother Girolamo, who had been cruelly murdered by the Fregosi, they took for device an elephant attacked by a dragon, in which encounter they both are killed.⁵ The dragon gives the elephant a mortal bite, and the elephant presses itself against a tree with such force as to crush its adversary. The motto in Spanish, *Non vos alabareis*, “You will not exult over us,” meaning that the Fregosi had no cause for exultation.

For their device of the kingfisher, see ORANGE, WILLIAM OF.

Sinibaldo had, also, as an *impresa d'amore*, the mariner's compass, with the pole-star. Motto, *Aspiciit unam*, “He looks to one alone,” to show that as the loadstone points only to one star in the heavens, where all are beautiful, so his affections were equally fixed upon one alone.⁶

Ottoboni was implicated in the celebrated conspiracy of the Fieschi against Andrea Doria and his house.

FINET, ORONCE (+ 1555). The celebrated mathematician; he

¹ *Nubes excedit Olympus* (LUCAN).

² “O che fia più di me vicino a Dio.”
—A. CARO.

³ ‘Devises royales et historiques,’ G. Renouard.

⁴ They had slain four of the Fregosi.

⁵ “India bringeth forth the biggest (elephants), as also the dragons, that are continually at variance with them, and evermore fighting, and those of such greatnesse, that they can easily clasp and wind round the elephants, and withall tie them fast with a knot. In this conflict they die, both the one and the other; the elephant hee falls downe dead as conquered, and with his heavie weight crusheth and squeaseth the dragon that is wound and wreathed about him.”—Book viii., ch. 11.

Also the dragon “assailleth him from

an high tree and launceth himselfe upon him, but the elephant knowing well enough he is not able to withstand his windings and knottings about him, seeketh to come close to some trees or hard rocks, and so for to crush and squeeze the dragon between him and them. The dragons ware hereof, entangle and snare his feet and legs first with their taile; the elephants on the other side, undoe those knots with their trunkes as with a hand, but to prevent that againe, the dragons put in their heads into their snout, and so stop their wind, and withall fret and gnaw the tenderest parts that they find there.”—Book viii., ch. 12.

⁶ The same device, with the motto, *Nunca oltra*, “Never another,” was borne by Don Garzia de Toledo, Viceroy of Catalonia.

took for motto, *Virescit vulnere virtus*, "Virtue grows green (i.e., flourishes) with a wound," in allusion to the imprisonment and persecution he met with, as being one of those who refused to receive the concordat sent by Francis I. to the University.

FOIX. After a war of eighty years (begun 1290) with the Counts of Armagnac, the succession to Béarn was settled in the Counts of Foix, by the marriage of Beatrix d'Armagnac with the son of Gaston Phœbus, Count of Foix.

The arms of Foix are quarterly, 1 and 4 Foix, or, 3 pales gules; 2 and

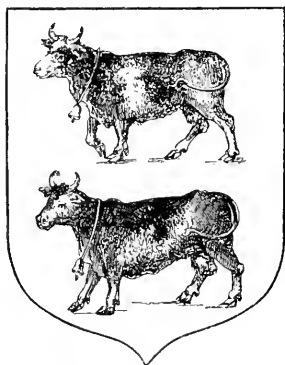


Fig. 63.—Arms of Béarn.

3 Béarn, or, 2 cows passant gules, hoined, collared, and belled azure. Some say these arms are emblematical of the richness of the country; others, that they were assumed by Roger, Prince of Foix, who, having found the body of Saint Volusien, Apostle of the Gascons, who had been killed by the Arian heretics, caused it to be laid in his own car, which, according to the custom of the country, was drawn by two cows, and conveyed to its place of sepulture. In memory of the Saint, Roger placed the

two cows upon his escutcheon¹ (Fig. 63).

FOIX, GASTON III., Comte de (+ 1391), surnamed Phœbus, some say on account of his beauty, others because he was fair as the god of day, of whom he borrowed the sun as a device. Some writers assert that he was fond of astrology; that it was from this passion that he adopted the sun as emblem; and that he would hear no other name than that of Phœbus, by which he is usually designated. He received Charles VI. with great magnificence at his château of Mazères. Hunting was his favourite pursuit. He is said to have kept 1,600 dogs; and he wrote a work upon hunting. His motto was, *Tocquoy si gausès* (*Touche si tu l'oses*).

FOIX, PETER, Cardinal de (+ 1490), brother of Henry I., King of Navarre. *Servire Deo, regnare est*, "To serve God is to reign."

FOIX, ODET DE FOIX, Sieur de Lautrec, Marshal of France (+ 1528). The brave but vain General of Louis XII. and Francis I.

¹ De Coste, 'Eloges de nos rois qui ont esté Dauphins.' Paris, 1643.

At Ravenna he fought by the side of his cousin, Gaston de Foix, and received twenty-two wounds. He replaced the Constable Bourbon in the Government of the Milanese; and his defeat at Bicoco compelled the French to evacuate Italy. The influence of his sister, Madame de Châteaubriant, saved him from the anger of Francis, with whom he fought at the battle of Pavia, which was made against his advice. In 1527, he again assumed the command in Italy, took Pavia, and entered the city through the breach on horseback; laid siege to Naples, where he died. He was a good soldier, but a bad governor.

When governor of Milan, Lautrec offended the Italian nobles by his pride, for which he was reproached by the lady of his affections, in consequence of which he discontinued the red cow and bells, the ancient badge of his house, and took for device a furnace, with a large fire inside, and volumes of smoke issuing from the top. Motto, *Dov' è gran fuoco, è gran fumo*, "Where there is great fire, there is great smoke," implying that if he made a great show of pride, his merits gave him reason for having it. Being considered a person of fierce appearance, Lautrec took for device a panther, with the motto, *Allicit ulterius*, "He entices further," alluding to the attractive power of that animal, notwithstanding its fierce exterior—an evidence that he had as much vanity as ambition.

So Spenser—

"The panther, knowing that his spotted hide
Doth please all beasts, but that his looks them fray,
Within a bush his dreadful head doth hide
To let them gaze, while he on them may prey."

SPENSER, *Sonnet*.

Pliny says: "It is said that all four-footed beasts are wonderfully delighted and enticed by the smell of panthers; but their hideous looks and crabbed countenance, which they bewray so soone as they show their heads, skareth them as much againe: and therefore their manner is. to hide their heads, and when they have trained other beasts within their reach by their sweet savour, they flee upon them and worrie them."¹

And again, Sir William Segar² says: "The panther is admired of all other beasts for the beauty of his skyn, being spotted with variable colours, and beloved and followed of them for the sweetness of his

¹ Book viii., ch. 17.

² Harl. MS. 6085.

breath, that streameth forth of his nostrils and ears like smoke, which our paynters mistaking, corruptly doe make fire."

FOUQUET, NICHOLAS (+ 1680). The celebrated "surintendant des finances" took for his device a squirrel¹ (Fig. 64). Motto, *Quo non ascendam?* "Whither shall I not rise?" These squirrels were placed



Fig. 64.—Nicholas Fouquet.

all over his château at Vaux, and the ambition of the device served to increase the anger of the king. The courtiers remarked that the squirrel was everywhere represented pursued by a viper, the arms of Colbert.² In a manuscript quoted by Cambry the two rival ministers are alluded to by their devices:

Le petit escurieux est pour long temps en cage,³
 Le lézard, plus adroit, joue mieux son personnage;⁴
 Et le plus fin des trois est un vilain serpent,⁵
 Qui s'abaissant s'élève, et s'avance en rampant.

FRANCE, DEVICES AND BADGES OF THE KINGS OF.

ST. LOUIS took for his device the daisy and the fleur-de-lis, out of compliment to his wife, Marguerite de Provence, and in allusion to his own armorial bearings. He caused a ring to be made, round which was a wreath of daisies and fleurs-de-lis, enamelled in relief, and on a sapphire the two flowers were engraved, with this inscription:—"Hors cest anel, point n'ay amour;" implying that all his thoughts and affections were centred in his wife and his country.

¹ Arms, argent, a squirrel rampant gules.

² Voltaire, 'Siècle de Louis XIV.'

³ Fouquet.

⁴ Le Tellier.

⁵ Colbert.

On the occasion of his marriage, in 1234, St. Louis instituted the order of the "Cosse de Genest" (Fig. 65), and, as an emblem of his humility, selected for his badge the broom flower, with a suitable motto, *Exaltat humiles*, "He exalteth the humble." The collar of the order was composed of broom flowers, enamelled white and green, intermixed with fleurs-de-lis.

This order appears to have been long held in estimation, for, as



Fig. 65.—Order of the Cosse de Genest.

late as the reign of Charles VI., we find a charge in the accounts of the "Argentier du Roi," for four collars of the Cosse de Genest, sent to England as presents to King Richard II. and his uncles, the dukes of Lancaster, Gloucester, and, as he is styled, the "Duc d'Yhorst." Again the order occurs in the royal accounts, 1393—"Deux cosses de geneste penden en chacun d'iceulx colliers l'une esmaillée de blanc et l'autre de vert" (*Comptes Royaux*); and in 1395—"Deux cosses pendans au bout de couronnes, l'une esmaillée de blanc et l'autre de vert" (*Ibid*). The word "Jamais" was repeated on the collar.

JOHN, "Le Bon," the prisoner of Poitiers, had two swans for supporters,¹ and took, as his device, a star crowned, with the motto,

¹ Louis XI. had two dragons for supporters. Of his predecessors, Philip Augustus took two lions, and Louis VIII. two wild boars. Of the successors of St. Louis, Philip III., Le Hardi, had two eagles; Philip V., Le Long, two lions; and, for Navarre, eight escar-

buncles. Charles IV., Le Bel, bore two lions léopardés, and the escarbuncles for Navarre. Philip VI., de Valois, had two greyhounds. He also took a single lion, and sometimes a single angel.—M. REY, *Histoire des Couleurs et des Insignes de la Monarchie Française*. Paris, 1837.

Monstrant regibus astra viam, "Stars show the way to kings," in allusion to the star that led the three kings to Bethlehem (Fig. 66). After the example of Edward III, who had instituted the order of the Garter, John established that of the Star. The knights wore no collar, but on their mantle was embroidered a blue star, cantoned

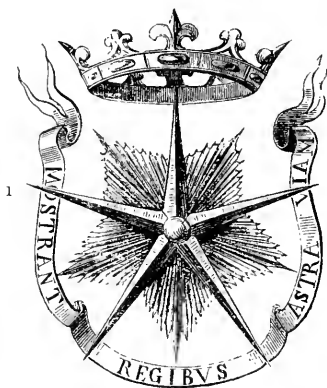


Fig. 66.—John.

with the letters M.R.A.V., the initials of the king's motto. They also wore a ring, with a star enamelled upon it.²

CHARLES V., "Le Sage." First dauphin of France, by virtue of the bequest of Humbert, Count of Viennois.

The motto of Charles V. was *Recte et fortiter*, "Rightly and bravely;" his supporters, two greyhounds azure, and afterwards two dolphins.

CHARLES VI., "Le Bien Servi," took for device a flying stag, with a collar of gold round its neck, and the motto, *Cæsar hoc mihi donavit*, "This Cæsar gave to me." Juvenal des Ursins relates that the king, when hunting in the forest of Senlis, found a stag wearing a chain of copper gilt round its neck. The stag was taken alive, and on the collar was the above inscription. From that time the king adopted the flying stag, and bore two of them as supporters to his arms, having previously used two angels.

¹ For *MONSTRANT*, read *MONSTRANT*.

² "Et porteront continuellement un Annel en tour la verge duquel sera escript leur nom et surnom, auquel annel aura un Esmail plus vermeil, en l'esmail

une estoile blanche, au milieu de l'Estoile une rondeur d'azur, un petit Soleil d'or." —Circular letter of John II. to the nobles upon whom he intended conferring the order. Chambre des Comptes, Paris.

Froissart gives a different account of the origin of this device.

"It happened," he relates, "that during the residence of the young King Charles at Senlis, as he was sleeping in his bed, a vision appeared to him. He thought he was in the city of Arras, where, until then, he had never been, attended by all the flower of his kingdom; that the Earl of Flanders came there to him, and placed on his wrist a most beautiful and elegant pilgrim-falcon, saying, 'My lord, in God's name I give this falcon to you, for the best that was ever seen, the most indefatigable hunter, and the most excellent striker of birds.' The king was much pleased with the present, and said, 'Fair cousin, I give you my thanks.' He then turned to the Constable of France,¹ who was near him, and said, 'Sir Oliver, let you and I go to the plains, and try this elegant falcon which my cousin of Flanders has given me.' When the constable answered, 'Well, let us go.' Then each mounted their horses, and went into the fields, taking the falcon with them, where they found plenty of herons to fly him at. The king said, 'Constable, cast off the falcon, and we shall see how he will hunt.' The constable let him fly, and the falcon mounted so high in the air they could scarcely see him. He took the direction towards Flanders. 'Let us ride after my bird,' said the king to the constable, 'for I will not lose him.' The constable assented, and they rode on, as it appeared to the king, through a large marsh, when they came to a wood, on which the king cried out, 'Dismount, dismount, we cannot pass this wood on horseback.' They then dismounted, when some servants came and took their horses. The king and constable entered the wood with much difficulty, and watched on until they came to an extensive heath, where they saw the falcon chasing herons, and striking them down; but they resisted, and there was a battle between them. It seemed to the king that his falcon performed gallantly, and drove the birds before him so far that he lost sight of him. This much vexed the king, as well as the impossibility of following him; and he said to the constable, 'I shall lose my falcon, which I shall very much regret; for I have neither lure nor anything else to call him back.' Whilst the king was in this anxiety, he thought a beautiful hart, with two wings, appeared to issue out of the wood, and come to this heath, and bend himself down before the king, who said to the constable, as he regarded this wonder

¹ Olivier de Clisson. He led the vanguard at Rosbec.

with delight, 'Constable, do you remain here, and I will mount this hart that offers itself to me, and follow my bird.' The constable agreed to it, and the young king joyfully mounted the hart, and went seeking the falcon. The hart, like one well tutored to obey the king's pleasure, carried him over the tops of the highest trees, when he saw his falcon striking down such numbers of birds that he marvelled how he could do it. It seemed to the king that when the falcon had sufficiently flown, and struck down enough of the herons, he called him back, and instantly, as if well taught, he perched on the king's



Fig. 67.—Charles VI.

wrist ; when it seemed to him that after he had taken the falcon by its lure, and given him his reward, the hart flew back again over the wood, and replaced the king on the same heath whence he had carried him, and where the constable was waiting, who was much rejoiced at his return. On his arrival, he dismounted, the hart returned to the wood, and was no more seen. The king then, as he imagined, related to the constable how well the hart had carried him ; that he had never rode so easy before in his life ; and also the goodness of his falcon, who had struck him down such numbers of birds ; to all which the constable willingly listened. The servants then seemed to come after them with their horses, which, having mounted, they followed a magnificent road that brought them back to Arras. The king, at this

part, awakened, much astonished at the vision he had seen, which was so imprinted on his memory, that he told it to some of his attendants who were waiting in his chamber. The figure of this hart was so agreeable to him, that he could not put it out of his imagination; and this was the cause why, on his expedition to Flanders against the Flemings, he took a flying hart for his device"¹ (Fig. 67).

The sun also appears to have been one of the devices of Charles VI. Froissart, in describing the tournament given on the occasion of Queen Isabella's entry into Paris, states that "a brilliant sun dispersing its way through the heavens" was the king's device. There were thirty knights, including the king, who styled themselves Knights of the Golden Sun, all sumptuously apparelled, and each bore on his shield a splendid sun.

CHARLES VII., "Le Victorieux," used the flying stags of his father for supporters, and had as his emblem, a thorny rosebush. At his entry into Rouen he bore golden suns.²

LOUIS XI. had the flying stags for supporters, and afterwards two eagles. Finally, he adopted the image of St. Michael as his special emblem. His father Charles VII., had borne the image of this saint on his standard, when he took the field, in consequence, it is said, of the appearance of St. Michael on the bridge of Orleans, defending the city against an assault of the English. In obedience to the testamentary directions of his father, Louis XI. instituted the Order of St. Michael.³

CHARLES VIII. His motto was, *Si Deus pro nobis, quis contra nos?* "If God be with us, who shall be against us?"

¹ Froissart, Book ii., ch. 104, John's Translation. His uncle, Philip the Bold, Duke of Burgundy, made use of this vision to urge Charles to march against the revolted Flemings, declaring it a presage of success, as was realised by the gain of the battle of Rosbec, in which Philip von Arteveld was slain.

² Lancelot, one of the knaves in playing-cards, bears a sun upon his coat-of-arms, a proof, among others, of the antiquity of the game.

Louis XI. coined "Escus du Soleil," to which Massinger alludes—

"Present your bag
Crammed with crowns of the Sun."

Charles VI. reduced the fleurs-de-lis in

the royal escutcheon to three.

³ The collar was composed of scallop shells, interlaced with double knots, and from it hung a medallion representing St. Michael and the dragon. The motto of the order was, *Immensi tremor oceani*, "The trembling of the immeasurable ocean."

"1488 A collar of cokkilschellis contened xxiii. schellis of gold."—*Inventory of Jewels of James III.* The Royal Wardrobe and Jewel House, 1488—1606, Edinburgh.

"1539. The ordoure of France of the Cokill and Sanct Michael."—*Inventory of James V.* Ibid.

The letter K, surmounted by a crown, was embroidered upon the surcoats of the archers of the guard, and upon his standards.¹ He used as supporters, the winged stags, two crosses of Jerusalem, and also two unicorns.

LOUIS XII., "Père du Peuple." In 1397, his grandfather, Louis, Duke of Orleans, instituted the Order of the Porcupine, and on the occasion of the baptism of his son Charles, he took this animal as his emblem, with the motto, *Cominus et eminus*, "Near and afar," alluding to the vulgar error that the porcupine is able, not only to defend itself from close attack, but can throw its quills against more distant assailants;² Duke Louis meaning thereby to convey that he could defend himself with his own weapons, and that he could attack his enemy, John, Duke of Burgundy, as well at a distance as near. Perhaps, too, he may have referred to his distant hope of inheriting from his brother (Charles VI.) the crown of France.³

Louis XII. abolished the order after his accession, but retained the hereditary badge of his family (Fig. 68), and took two porcupines for his supporters. His cannon were marked with the porcupine,⁴ and his golden "écus au porc epic" were much sought after by the curious.⁵

In his expedition against the Genoese, Louis XII. is described by Montfaucon as arrayed, as well as his horse, in white vestments,

¹ "1498. Une couverture à chariot branlant, de velours cramoisy, semée de cordelières et de lettres de K et A de drap d'or raz et plat."—*Inventaire de la Roynie Anne de Bretagne*.

² Wilars de Honnecort, a writer of the thirteenth century, in his album, preserved in the Imperial Library at Paris, gives a picture of the porcupine, with this legend underneath—"Vesci I. porc espi, c'est une biestelete qui lance ce soie quant elle est coreciee."

"1436. On the submission of Paris the Constable Richemont goes to dine at the Duke of Orleans' 'Hôtel du Porc-epic,' and in 1438 the order is conferred upon a lady (Mademoiselle de Murat).

"1440. On the release of the Duke of Orleans from his twenty-five years' captivity, and his marriage with the sister of the Duke of Burgundy, the two princes interchanged their respective orders."—BARANTE.

³ Markham says that Louis XII. took the motto, *Vultus avos Troie*.—*The Book of Honour*. Lond., 1623.

⁴ "1396. "C'est le compte de la nef de Porquépy faite par Hance Croist orfevre, varlet de chambre de MS. le Duc d'Orleans."—*Inventaire des Ducs de Bourgogne*.

In the inventory of the jewels and artillery in the Castle of Edinburgh, in 1578, are—

"Anc cannon of the fonte markit with the porkep.c."

"Anc urther moyane of the fonte markit with the porkepik," &c.

⁵ The historian Mézerai always kept one in his pocket. He used to say, "Je conserve cet écu du bon roi Louis, pour payer ma place quand j'irai voir pendre le premier financier du temps. *Summum jus, summa injuria*, "The loftiest justice, the deepest injury." Mézerai meant Colbert.—*Loire Historique*.

covered with hives and bees of gold, with the motto, *Non utitur aculeo rex*, "The king does not use a sting."¹

Louis XII. marked with a red cross the names of his enemies when he came to the crown, that he might remember to make them

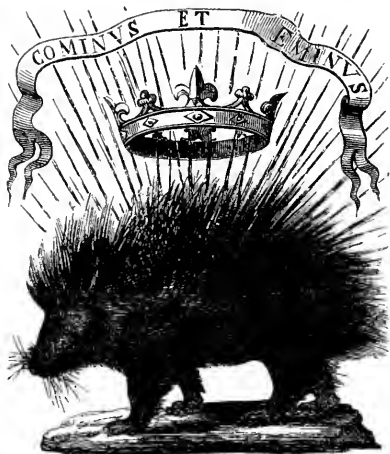


Fig. 68.—Louis XII.

the special objects of his beneficence. This caused a great panic at court, upon which he had a medal struck with this inscription, *Rubra Crux salutis signum, albaque Francorum*, "The red cross is the sign of salvation, the white that of the Franks,"—i.e., French.

ANNE OF BRETAGNE (+1513), Queen of Charles VIII., and afterwards of Louis XII., adopted the ermine (Fig. 69), the ancient hereditary device of her duchy, with the motto, *Malo mori quam foedari*, "Better to die than be sullied," or as the French render it, "Plutôt mourir que souiller."

Anne appears, however, more frequently to have used the motto of the Breton order of the ermine, "A ma vie." We find the ermine with this last legend in her celebrated "Livre d'heures." It was placed on the "herse," erected at Nantes, after her death, to receive her heart; and on a fountain in the market-place of Tours may still

¹ "Whether the king of bees alone hath no sting, and is armed only with majesty? or whether nature hath bestowed a sting upon him, and denied him only the use thereof? For certain

it is, that this great commander over the rest does nothing with his sting, and yet a wonder it is to see how they all readily obey him."—PLINY, book xi., ch. 17.

be seen, on one side, the porcupine of Louis XII., and on the other the ermine of Queen Anne, with the motto, "A ma vie."¹

After the death of Charles VIII., who had compelled her, sword in hand, to marry him, that he might unite the rich inheritance of the "fière Bretonne" to the crown, Anne attired herself in black, departing from the customary usage of wearing white mourning, which had



Fig. 69.—Anne de Bretagne.

acquired in France, for queens-dowager, the appellation of "reines blanches." She encircled her arms with the *cordelière*, or cord of St. Francis, which she afterwards converted into an order for widow ladies,² and declared she would follow her husband to the grave. Nine months afterwards the "Reine Duchesse" accepted the hand of his successor. The *cordelière*,³ however, still encircled her arms, and on

¹ Sylvanus Morgan says—"The ermine is a creature of so pure a nature, that it will choose rather to be taken than defile its skin."—*Sphere of Gentry*. It is said, the hunters surround it with a wall of mud, which it will not attempt to cross, and therefore becomes an easy prey. Hence the ermine is the emblem of purity, and of honour without stain. The robes of royal and noble persons are lined with ermine to signify the internal purity that should regulate their conduct. See NAPLES, FERDINAND I.

² The Chevalieres de la Cordelière were instituted in 1498. Anne adopted this name in honour of St. Francis, the patron saint of her father. The badge, a silver cord of true lovers' knots, with large knots

between, was placed round their arms. It was given only to ladies of nobility, and of irreproachable conduct. The motto, a rebus, "J'ai le corps delié"—cordelier. The cordelier still encircles the escutcheon of widows.

³ "In the maritime war between England and France, in 1512, Anne armed a fleet at Brest, and the principal ship, which she built at her own expense, and which carried, it is said, 100 guns and 1200 men, was called *La Cordelière*. In an engagement with the English, the ship took fire; its commander, a Breton, named Primoquet, directed it towards that of the English admiral, and both blew up together."—DARU, *Histoire de Bretagne*.

her death, the black hangings of the chamber in which she lay are described as enriched with "des cordelières de sa devise."

MARY TUDOR (+1534), second wife of Louis XII., afterwards married to Charles Brandon, Duke of Suffolk. Her motto, which was placed upon her herse, was, "La volonté de Dieu me suffit."

FRANCIS I. His well-known device was the salamander, surrounded by flames, with the motto, *Nutrisco et extinguo*, "I nourish and extinguish" (Fig. 70), alluding to the belief current in the middle



Fig. 70.—Francis I.

ages that the salamander had the faculty of living in fire;¹ and also, according to Pliny, of extinguishing it. He says—"He is of so cold a complexion, that if hee doe but touch the fire, hee will quench it as presently as if yce were put into it."²

This motto appears to be a somewhat obscure rendering of one on a medal of Francis, when Comte d'Angoulême, dated 1512:³ "Nutrisco el buono, stengo el reo," meaning that a good prince protects the good and expels the bad. Some insist that it was the motto of his father; while Mézerai tells us that it was his tutor, Gouffier, Marquis de Boisy, who, seeing the violent and ungovernable spirit of his pupil, not unmixed with good and useful impulses, selected

¹ "Une bieste i r'a Salamandre,
Qui en feu vist et si s'en paist,
De cete bieste laine si naist
Dont on fait chaintures et dras
Qu'au feu durent et n'ardent pas."

Hence it appears, according to this notice, that asbestos cloth was derived from the salamander.

² Book x., ch. 67.

³ In the Mint at Paris.

L'Image du Monde.

the salamander for his device, with its appropriate motto. This device appears on all the palaces of Francis I. At Fontainebleau and the Châteaux of the Loire, it is everywhere to be seen; at Chambord, there are nearly four thousand. On the Château d'Azay (départ. Indre-et-Loire) the salamander is accompanied by the motto, *Unq seul desir*; at the "Maison de François I.," at Orleans, built for the Demoiselle d'Heillie, afterwards Duchesse d'Etampes, we find it intermixed with F's and H's.

At the meeting of the Field of the Cloth of Gold, the king's guard at the tournament was clothed in blue and yellow, with the salamander embroidered thereon.¹ In the already quoted inventory of the Castle of Edinburgh is—

"Ane moyane of fonte markit with the sallamandre;"

"Ane little gallay cannon of fonte markit with sallamandre;"

with many others.

CLAUDE DE FRANCE (+1524), first wife of Francis I., daughter of Louis XII. and Anne of Bretagne, was styled by her subjects, "la bonne reine." She took for her device a full moon, with the motto, *Candida candidis*, "White to the white," or "Pure to the pure," meaning that as the moon, deriving its light from the sun, can add no brilliancy to that luminary, so she could not add to the fame and renown of her husband; or, according to Menestrier, this motto implied that she would be sincere towards those who were candid with her.

Queen Claude also took the swan transfixed by a dart, which device is to be seen repeated with the salamander of Francis I., in the coffered ceiling of the staircase in the Château of Blois.

ELEANOR OF AUSTRIA (+1558), second wife of Francis I., by virtue of the disgraceful Treaty of Cambray, had a phoenix, with the motto, *Non est similis illi*, "There is none like her,"—meaning that the sister of Charles V. and the wife of so great a king as Francis I. had no equal in happiness and good fortune.

Eleanor also used the same impresa of the phoenix, but changed her motto to *Unica semper avis*,² "Always a solitary (unique) bird," either showing how much she was neglected, or else to express her determination to remain single.³

¹ Like Charles VI. and Louis XII., Francis used his impresa for supporters. From Charles VI. to Louis XII. the stags were the customary supporters of the French arms.

² "Et vivax phoenix, unica semper avis."—OVID.

³ "At the meeting between Charles V. and Francis I., at Loches, the archway of the gate of the town was decorated with

Eleanor also took a tree with the sun shining upon it; motto, *His suffulta*, "Supported by these."

She had a custom of giving a pair of Spanish gloves to whoever brought her the news that she should see the king that day, for her affection for her indifferent consort continued unabated. On a certain occasion, Francis having ordered one of his gentlemen to carry his message, another outstripped him and received from the queen the customary reward. When the messenger to whom the king had given the message arrived and told Eleanor that she might expect his Majesty, the queen replied—"Je le sçavois bien, vous n'en aurez pas les gants," an expression which afterwards passed into a proverb.

HENRY II. had for supporters two angels, and subsequently two greyhounds. When Dauphin, he adopted the special device by which he was distinguished—a crescent, with the motto, *Donec totum impleat orbem*, "Until it fill the whole world" (Fig. 71), implying either that



Fig. 71.—Henry II.

until he inherited the crown, he could not display his full glory, or else, that as the moon gradually increases until it fills the whole circumference, so he would not stop in his career until he filled the world with his renown. Henry bore the crescent variously disposed, some-

various heraldic devices, the most conspicuous of which was the salamander of the king, with his motto, and a phoenix, the badge of Eleanor, with her motto, *Unica semper avis*. When the princes

met, the salamander began to vomit flames, and the phoenix burned gradually away.'—PARADIN, *Histoire de notre Temps*.

times three interlaced, sometimes one only, placed under his escutcheon. It was generally accompanied by bows, quivers, and other attributes of the chase, in allusion to Diane de Poitiers, and the initials (Figs. 72, 73, 74).



Fig. 72.



Fig. 73.



Fig. 74.

He ordered the cloth-of-silver mantle of the knights of St. Michael to be embroidered with his "device,"—i.e., the three crescents interspersed with bows and quivers, and semé of tongues and flames of fire. The double cipher (72), which is to be seen in the Louvre, on the gateway of the Château of Anet,¹ and many other buildings, answers equally for Diane as for his queen, Catherine. Henry always wore Diane's colours, black and white, and was attired in them at the fatal tournament which terminated his life. His reign began and ended in a duel; Henry's death from the hand of Gabriel de L'Orge, Comte de Montgomery, accomplishing, among many others,² the prophecy of Nostradamus, that "L'orge étouffera le bon blé."

The poet Bellay, on seeing him dead, gave him this epitaph—*Hic jacet Henricus qui fuit orbis amor*, "Cy gist Henri qui fut l'Amour du monde."³

To Henry is also given as device a full moon, with the motto, *Quum plenus fit est æmula solis* (Fig. 75), "When full it rivals the sun,"

¹ "Il voit (l'Amour) les murs d'Anet
bâti au bord de l'Eure,
Lui même en ordonna la superbe
structure.
Par ses adroites mains avec art en-
lassés;
Les chiffres de Diane y sont enco-
rés placés."

VOLTAIRE, *Henriade*.

² Another predicted that—

"Le lion jeune le vieil surmontera
En champ bellie par singulier duelle
Dans cage d'or [his golden helmet] les yeux
lui crevera."

A third, Lucas Gauric, had foretold that Henry would die from a wound in the eye received in a duel.

³ It was a current saying among the Huguenots that—

"Par l'oreille, l'espaule, et par l'œil,
Dieu a mis trois rois au cercueil;"

meaning Henry II., who was pierced in the eye by Montgomery, Captain of the Scottish Guard, 1559; Francis II., who died of a gathering in the ear, at Orleans, 1560; and Antoine de Bourbon, King of Navarre, from a wound in the shoulder received at the siege of Rouen, 1562.

alluding to the rising suns of Charles V. and of Philip II.; against both of these princes Henry made war to repair his father's losses. It does not, however, appear that he ever made use of this device.

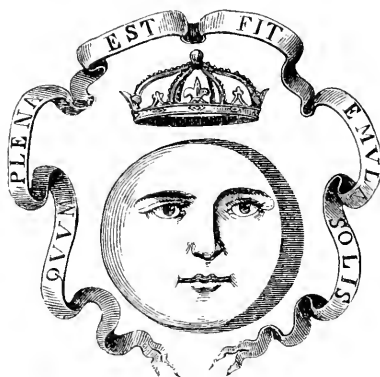


Fig. 75.—Henry II.

CATHERINE DE MEDICIS (+1589), Queen of Henry II., three times Regent of France. She bore as her device, when young and living with

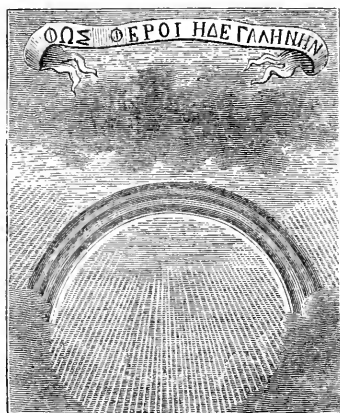


Fig. 76.—Catherine de Medicis.

her father, and continued it after her marriage, the rainbow, or Iris, from the association of its name with the Florentine lily. The motto was both in Greek and Latin—ΦΩΣ ΦΕΡΟΙ ΗΔΕ ΓΑΛΗΝΗΝ,

"Let this light bring peace;" *Lucem ferat et serenitatem*, "Let it bring light and serenity" (Fig. 76).

After the death of Henry, she took for her device a heap of burning ashes with drops of water falling upon it, emblematic of her tears. The motto, *Ardorem extincta testantur vivere flamma*, "Extinct flame proves that heat survives" (Fig. 77).

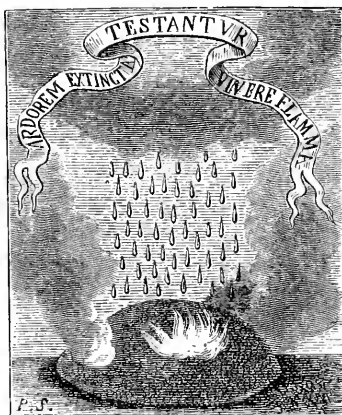


Fig. 77.—Catherine de Medicis.

Catherine also adopted the device of a comet crowned, with the motto, *Fato prudentia major*, "Prudence is greater than fate."

A hen with her chickens; *Servatque fovetque*, "She preserves and fosters," was also among the devices of this queen.¹

An astrologer had predicted that Catherine should die, in St. Germain, in consequence of which she superstitiously avoided all churches of that name. She went no more to St. Germain-en-Laye; and because her new palace of the Tuileries was in the parish of St. Germain l'Auxerrois, she deserted it, and caused the palace of Soissons to be built near St. Eustache. When it was known that Laurent de Saint Germain, Bishop of Nazareth, had attended her in her last moments, the astrologers declared the prophecy to have been accomplished.

Catherine caused a medal to be struck in reference to the fatal

¹ On a medal.

tournament, a shivered lance, with the motto, *Hinc dolor, hinc lacrimæ*, "Hence grief, hence tears" (Fig. 78).

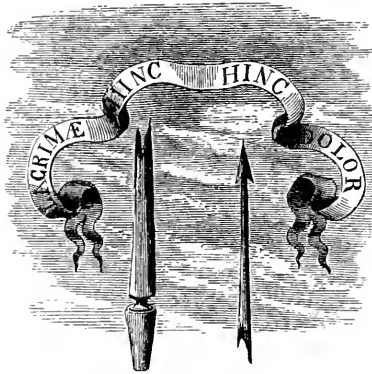


Fig. 78.—Catherine de Medicis.

FRANCIS II., "Prince sans tâche and sans vice—L'Innocent," he bore for supporters two lions of Scotland, as sovereign of that kingdom.

His ordinary device was a burning column, encircled by a scroll, upon which was inscribed, *Lumen rectis*, "A light to the upright" (Fig. 79), in allusion to the column of fire which guided the Israelites by night, and meaning that the Almighty always grants his light as a guide to those who seek Him.



Fig. 79.—Francis II.

At St. Denis is to be seen the monument erected by Charles IX. to contain the heart of his brother, Francis II. It is a beautiful work by Germain Pilon, and consists of a marble Corinthian column,

with flames issuing from the top, and the motto, *Lumen rectis*, inscribed on its side.

Francis had also two globes, the one celestial and the other

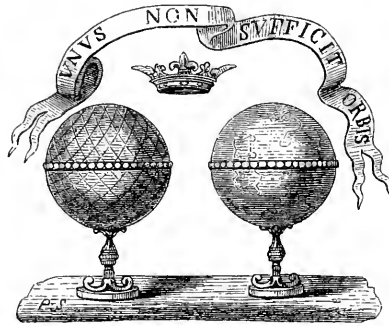


Fig. 80.—Francis II.

terrestrial (Fig. 80), as appear on his medals. Motto, *Unus non sufficit orbis*,¹ "One world suffices not,"—a sentiment of piety, not of ambition.²

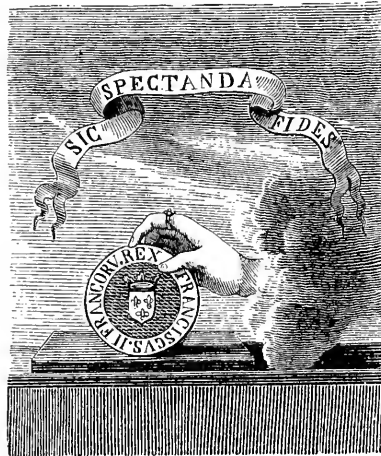


Fig. 81.—Francis II.

A hand issuing from a cloud, holding a coin of gold upon a touch-

¹ "Unus Pellæo juveni non sufficit orbis."—JUVENAL.

² "1578. Ane bed of blak velvit enricheit with armes and spheris, with bordis of broderie werk of claith of gold."
—*Inventory of Jewelles and Artillerie*

within the Castell of Edinburgh pertening to our Sovereane Lord and his lieues derrest moder.

stone, with the motto, *Sic spectanda fides*, "So is fidelity to be proved"¹ (Fig. 81).

Francis had also tokens (*jetons*) struck, upon which was represented a cup; motto, *Inter eclipsis exorior*, "Among eclipses I arise" (Fig. 82), because, says Menestrier, the constellation of the cup is above the horizon at the time of the occurrence of eclipses, and Francis was not only born in troublous times, but in the year of his birth four eclipses took place.¹

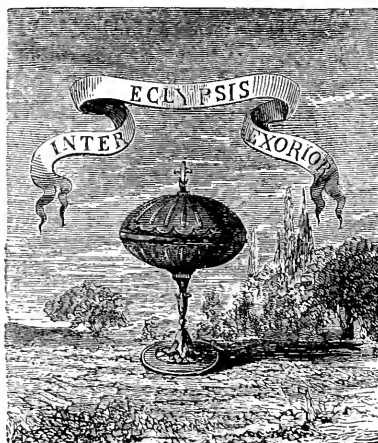


Fig. 82.—Francis II.

Francis had likewise for device a dolphin with the terrestrial globe, encircled by the diamond ring of the Medici, and the crescent of Henry II. In the midst issue branches of the palm and olive, emblems of victory and peace. Motto, *Regam patriis virtutibus orbem*, "I will rule the world with my father's virtues,"—i.e., those I have inherited from him. Francis thus united the devices of his

¹ In *Pericles, Prince of Tyre*, the touchstone is the emblem of one of the six knights that present themselves on the

occasion of a festival on the birthday of the king's daughter, Thaisa. The fifth she describes as bearing,

"An hand environed with clouds,
Holding out gold, that's by the touchstone tried;
The motto thus—*Sic spectanda fides*."—Act ii., sc. 2.

² A total eclipse of the sun occurred January 24, 1544, four days after he was born, and in the same month there were

partial eclipses of the moon. The other two eclipses of the same luminary were visible in July and November.

father and mother, signifying by the diamond the firmness and virtue with which he would rule the world.

For Mary Stuart, queen of Francis II., *see* SCOTLAND.

The practice of making anagrams, invented long before the Christian era,¹ was first revived by Francis I. In addition to two mentioned by Drummond (*see* SCOTLAND, MARY STUART) a third was made on Queen Mary; *Maria Stevarda, Scotorum Regina*, was turned into *Trusa vi regnis, morte amarâ cado*, "Thrust by force from my kingdom, I fall by a bitter death."



Fig. 83.

In the reign of Francis I., writes Menestrier, the fashion began of employing Greek letters for the name, and the Greek, Φ (Fig 83), was used in several places for the king's initial, because he had re-established letters and the Greek language.

François, second Duke de Guise, also caused his horses to be branded with the Phi. Catherine de Medicis used the double κ



Fig. 84.

(Fig. 84). It is to be seen on some locks, and other ironwork, with the device of the rainbow, in the Louvre (Sauvageot collection); and she adopted, with many of her contemporaries, Greek mottoes for her impreses. Queen Mary followed the fashion of the



Fig. 85.

times, and took the Φ and the M for the monogram of King Francis and herself. Fig 85 is copied from a hand-bell of the Queen, and the same monogram is also inscribed on Mary's signet-ring, now preserved in the British Museum;² the M resembles that of the Constable Anne de Montmorency, in a monogram (Fig. 86) on the plate of a lock in the Musée de Cluny, at Paris.



Fig. 86.

Mary's grand-daughter, Elizabeth, Queen of Bohemia, used two Epsilons intersecting each other; and her ill-fated husband, Frederic, took two Phi's intersected, as we find noticed in an entry of her jewels.³

Henry III. continued the fashion, and introduced the Lambda

¹ By the Greek poet, Lycophron, who flourished B.C. 380, at the court of Ptolemy Philadelphus.

² The Φ also appears on some plates in the possession of A. Fountaine, Esq., of Narford Hall, as the signature of the celebrated painter of majolica, Orazio Fontana, the Φ forming both the initials of his name.

³ "Ane pictour box of gold, qrin is conteained in the on syd the King of Boheme his portrait, the cover qrof is sete with diamonts eftir this forme, Φ o Φ, conteining twa J deeiphered within two o o, resembling twa great P'ses (letters) Φ for Frederick the king his name." The writer of the inventory mistook the intersection of the two Φ for an O.

for his queen, Louisa of Lorraine, interlaced with his H (Fig. 87), in the collar of the Order of the Holy Ghost.

Queen Louisa always used the double Lambda, either one large (Fig. 88), or two small λλ (Fig. 89); and the same letter (Fig. 90) was continued by Louis XIII. and Louis XIV. as their initial, on the binding of their books and on other works of Art.



Fig. 87.



Fig. 88.



Fig. 89.



Fig. 90.

Henry IV. does not appear to have used any Greek initials, but he introduced the punning S "trait" (an S with a stroke through it), Fig. 91, for Gabrielle d'Estrée, united with his own, as we see described in the inventory of her effects made after her death.¹



Fig. 91.

CHARLES IX. To this youthful monarch the Chancellor de l'Hôpital, with better intentions than foresight, gave the motto, *Pietate et justiciâ*, "With piety and justice," with two columns interlaced (Fig. 92), showing that these two virtues are the support of

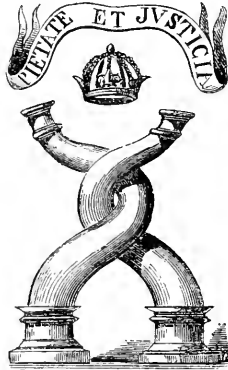


Fig. 92.—Charles IX.

government. Charles IX. was godson to Charles V., who assumed the columns of Hercules, and it was probably in imitation of the

¹ "1599. Une boiste de peinture, esmaillée de gris, sur laquelle y a des diamans où est le chiffre du Roy et à costé d'iceuluy quatre S (barrées) et aux quatre petites triangles de diamans, prisée ciiijxx cscus." — *Inventaire de Gabrielle*

d'Estrées, MSS., Biblioth. Imp. Paris.

"Une robe de toille d'argent . . . les grandes manches à l'espagnole. . . Doublés de satin incarnadine, et brodées en broderie d'argent où sont les chiffres du Roy et de la defunte dame."—*Ibid.*

device of his godfather that Charles IX. selected for his impresa the two twisted pillars of the temple of Jerusalem, called *Jakin* and *Boaz*.

ELIZABETH OF AUSTRIA (+1592), wife of Charles IX., took for her device a temple, before the door of which she is standing, looking up to the Holy Ghost in the form of a dove, with the motto, *In Deo spes mea*, "My hope is in God," which was also the favourite motto of her brother-in-law, Henry III.

Also, Fortune on a globe buffeted by the winds. Motto, *Volente*, "Being willing."

HENRY III. His supporters were two eagles for Poland. His device, three crowns, with the motto, *Manet ultima cælo*, "The last remains to heaven" (Fig. 93).

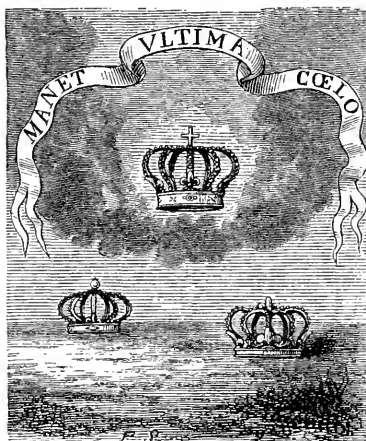


Fig. 93.—Henry III.

The Leaguers, to turn the device into ridicule, placed the scissors instead of the third crown, and substituted "*clauistro*" for "*cælo*," threatening to shut him up in a monastery. Cardinal Guise (he who was assassinated, with his brother, at Blois) used to say he would never die content until he had the head of the king between his knees, to give him a monk's crown; and his sister, the Duchess of Montpensier, kept a pair of scissors always attached to her girdle, as she said, for the same purpose.

When Henry III. published, in 1577, an edict, reducing the value of the crown to sixty sols, it was hoped that this act would help, as it did, to reform the currency. Tokens (*jetons*) were struck, upon which

was represented Plutus seated upon a cube, his wings folded back, his eyes landaged, and bound with chains of gold; the motto, from the sixth book of the 'Æneid,' *Sedet æternumque sedebit*, "He sits and will sit for ever."

Henry III. instituted the order of St. Esprit, choosing this name for his order, because he was elected King of Poland on Whitsunday, and he succeeded to the crown of France on the same festival of the following year. The Order of St. Michael had become so debased from its indiscriminate use by the sons of Henry II., as to be styled the "Collier à toutes Bêtes," this principally led Henry III. to institute his new order; but the Knights of the Holy Ghost were required, before their institution, to receive the Order of St. Michael; hence the Knights of the Holy Ghost are called "Chevaliers des ordres du roy."

LOUISE DE VAUDEMONT (+1601), the neglected wife of Henry III., took for her device the sun-dial (sun-dials, with quaint devices, being much in vogue in the seventeenth century), with the motto, *Aspice ut aspieiar*, "Look on me, that I may be looked on"

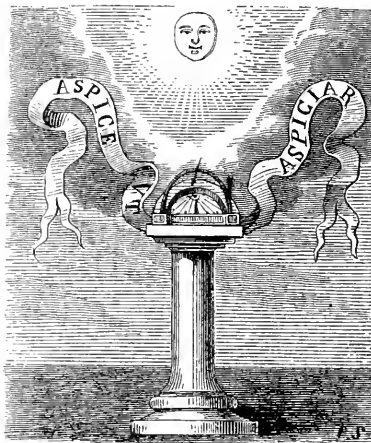


Fig. 94.—Louise de Vaudemont.

(Fig. 94). As the dial only shows the hours of the day when shone upon by the sun, so she entreats the king to look upon her, that she may be held in esteem by others.

After the assassination of Henry III., Louise took possession of the Château of Chenonceaux, left to her by Catherine de Medicis. All her rooms were hung with black, and she wore white (the mourning of queens) until her death. Her bed was covered with black velvet

fringed with black and white, and her *prie-dieu* chair was covered with black. In an adjoining room hung a large portrait of Henry III., underneath which was the portion of a line from the 'Æneid' (book xii) — *Sævi monumenta doloris*, "The memorials of grievous suffering." Here she passed her days, praying for the soul of her worthless husband. Another of her devices was—

The Box-tree. Motto, *Nostra vel in tumulo*, "Ours even in the tomb."

HENRY IV., "Le merveille des rois et le roi des merveilles," who succeeded as nearest to the crown on the extinction of the house of Valois, was related to Henry III. only in the twenty-third degree.

Two cows, the arms of Béarn (*see* FOIX), and a club, with the motto, *In via virtuti nulla est via*, "No path is impassable to valour," the club of Hercules being emblematic of the labours he had undergone, and the hydra of rebellion he had overcome.

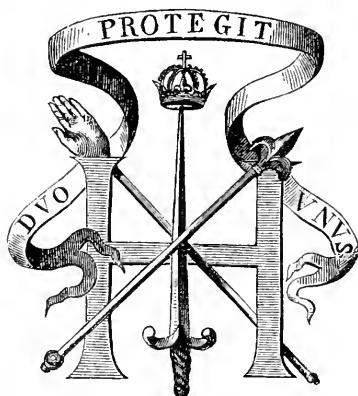


Fig. 95.—Henry IV.

Two sceptres in saltire, traversed by a naked sword to represent peace and war, and the two kingdoms of France and Navarre, with the motto, *Duo protegit unus*, "One protects two," to signify that his sword had henceforth in view only the defence and protection of his two kingdoms (Fig. 95).¹

The ingenious discovered a curious combination of the number 14 in the name and life of Henry IV.; fourteen letters in "Henri de Bourbon." He was born 14 centuries, 14 decades, and 14 years after our Saviour, A.D. 1554; born on the 14th of December, died on the 14th of March, and lived four times 14 years, and four times 14 days, and 14 weeks.

¹ It is carved on the woodwork of the Salle de Marie de Medicis, in the Louvre.

MARGUERITE DE FRANCE, daughter of Henry II., first wife of Henry IV., and the last of the Valois (+1615), best known as "Reine Margot," of whose marriage, the forerunner of the Massacre of St. Bartholomew, it was said that "la livrée des noces serait vermeille."

Margaret was also styled "La Lune," because she eclipsed the stars.

In her youth she bore a palm-tree overshadowing an altar, with the motto, *Pios altissima surgit in usus*, "Being the highest, she rises to pious uses."¹

Her second device was the mystic pentagon,² the symbol of health, with the word *Salus* inscribed at its angles (Fig. 96).

After her divorce, Margaret took the pearl, in Latin, "unio," with the motto, *Unio cuncta disjunxit*, "Union has disjoined all things."

MARY DE MEDICIS, second wife of Henry IV., when declared regent to her son, caused to be embroidered on the *hocquetons* of her archers an eagle crowned, covering its little ones with its wings. Motto, *Tegit virtute minores*, "He covers the smaller ones by his bravery."

On the occasion of the marriage of Louis XIII., she changed the



Fig. 96.—Marguerite of France.

¹ Paradin.

² "A star of five points, composed of five A's interlaced, was formerly made by physicians the symbol of health, under the name of Pentalpha."—MENESTRIER.

The pentalpha, pentacle, or pentangle, consisting of three triangles intersected, has always had mysterious powers assigned to it. Aubrey says the pentacle was "heretofore used by the Greek Christians (as the sign of the cross is now) at the beginning of letters or books, for good luck's sake." The Jews informed Dr. Bathurst "that the women did make this mark on their chrysome cloths." "The Jews in Barbarie have this mark on their trunks in nailes, and on their cupboards and tables." While Rennet, Bishop of Peterborough, adds, "The figure of three triangles intersected and made of five lines is called the Pentangle of Solomon

and when it is delineated on the body of a man, it is pretended to touch and point out the five places wherein the Saviour was wounded, and therefore . . . the devils were afraid of it" (*Lansd. MS.*, 231). It is the "druden fus" of the German writers on magic, and is still regarded in Germany as a talisman against the power of witches, and is said to have its origin in the doctrines of Pythagoras, and thence transferred to Druidism. The magic pentalpha in the western window of the south aisle of Westminster Abbey bears evidence that the black monks who chanted in the choir were deeply read in occult science. Goëthe makes Faust avail himself of its influence; and John Evelyn, in many of his books, after inserting his name in monogram, was wont with the pen to draw the pentacle between the words "Dominus providebit."—BURN'S *Tokens*.

device to a pacific eagle, carrying an olive branch; *Nec fulmina desunt*,¹ "Nor are lightnings wanting."

A stork² feeding its young and rearing them with care; *Pia mater noxia pello*, "A pious mother, I expel hurtful things."

The heliotrope; *Solem sola sequor*, "I follow the sun alone."

The sun among clouds; *Major in adversis*, "Greater in adversity."

A fire blown by the four winds; *Creseit ab adversis*, "It grows from adversity." *Les oppositions le font croître*.³ 'This last she had embroidered on the *casques* of her guards.

A star; *Cara ma lontana*, "Dear, though afar."

LOUIS XIII. Two Hercules, or sometimes the club of Hercules only, with the motto, *Erit hæc quoque cognita monstis*, "The monsters (i.e., heresy and rebellion) shall make acquaintance with this."

When Louis XIII. was born, there had not been a dauphin since Francis II.—eighty-four years. The province of Dauphiné sent a deputation to Fontainebleau, headed by the Archbishop of Vienne, to recognise the infant as their sovereign, and made him a present of an entire service of richly chased plate, with various figures of dolphins, estimated at 12,000 crowns.

LOUIS XIV. had, from his birth, as his personal device, the sun in its splendour (Fig. 97); and later, among many other mottoes, he chose



Fig. 97.—Louis XIV.

Nec pluribus impar, "Not unequal to many," meaning that the genius of the king sufficed, or would suffice, to govern many kingdoms.⁴

¹ 'Mercure François,' 1615.

² Renouard, 'Devises Royales.'

³ Menestrier.

⁴ "This device was first suggested by Cardinal Mazarin to Monsieur l'Ouvrier, an antiquary."—VOLTAIRE.

Although Francis II., Charles IX., Henry III., Henry IV., and Louis XIII. had special supporters of their arms, yet they did not exclude the two angels of Charles VI., which were considered as the ordinary supporters of the arms of the kingdom (Fig. 98). Louis XIV., Louis XV., and Louis XVI. never used any others.



Fig. 98.—Arms of France, with Angels as Supporters.

FRANCHI, VICENZO DI, President of the Council at Naples. Took for device a stork with a plane leaf in its mouth. Motto, *Audentius obstat*, "He resists the more bravely." The stork carries the plane leaf as an amulet or defence against the insidious attacks of the owl, and lines its nest with it for the same object.¹

FREGOSA, OTTAVIANO, Doge and afterwards Governor of Genoa. Having, with the assistance of Julius II., expelled the French, he conferred the ducal dignity upon his brother James, who in his turn was dispossessed by the French and the Adorni. Ottaviano having again been victorious, was proclaimed Doge, 1513; but in 1515 was

¹ 'Hieroglyphica,' Pierii Valeriani, Lugduni ap. P. Frelon, 1626.

again compelled to cede the sovereignty of Genoa to Francis I., remaining governor, in the name of the King of France, until 1522, when Genoa was taken by Prospero Colonna and the Marquis of Pescara, generals of Charles V. Five years afterwards the revolution effected by Andrea Doria terminated the rival factions of the Adorni and Fregosi.

In the War of Bologna he took for device a long row of the letter O in black, on a field of gold, as a border round the caparisons of his horse, which letters in arithmetic are of no value without the addition of a numeral. The motto, *Hoc per se nihil est, sed si minimum addideris maximum fiat*, "This by itself is nothing, but if you add the least the greatest is made;" meaning that with the least assistance he should have been able to have recovered Genoa, in the defence of which his father had died.

FREGOSA, GALEAZZO. An eagle gazing steadily at the sun in the midst of clouds, thunder, rain and wind. Motto (Span.), *Ni matarme, ni spaventarme*, "Neither kill me, nor alarm me;" that is, that he was not to be deterred by danger or difficulty. The eagle is the crest of some of the Fregosa family. They were divided into several branches, called after their devices—Fregosi del Pelicano, Aquila, Sempreviva, Grancio, Stanga, &c.

FRELLON. See AUGUSTUS CÆSAR.

GAMBA, CESARE. See ACADEMIES, INSENSATI.

GAMBARA, CARDINAL. See DOMENICHI.



Fig. 99.—Pietro Giacomo di Gennaro.

GENNARO, PIETRO GIACOMO DI. His device was Cupid drawn by two snails. Motto, *Festinate*, "Hasten" (Fig. 99).

GERARDINI, GIO. FILIPPO (Florence). A vine trailing on the ground¹ (Fig. 100). Motto, *Adhuc delapsa viresco*, "Thus far fallen, I still flourish (am green);" for, according to Pliny, the vine that creeps on the ground bears the largest fruit. He says, "And yet, other-whiles, in some coasts the winds are so big and boisterous, that they will not suffer them thus to grow upright; as, namely, in Affricke and Languedoc, the province of Narbon. Vines being thus debarred to run up in height, resting upon their owne joints and branches, and



Fig. 100.—Gio. Filippo Gherardini.

even like to those that be laid along whiles they are a trimming, by delving about their roots, and pruning their superfluous branches, traile and creepe too and fro along the ground, as weedes and herbes; and all the way as they spread, sucke the humor of the earth into their grapes; by which meanes, no marvel it is, if in the inland parts of Affricke there bee found some of those grapes bigger than pretie babes."³

GIÉ, PIERRE, VICOMTE DE ROHAN, better known under the name of the Maréchal de Gié (+1513). In the absence of Cardinal Amboise he acted as minister; he had served under Louis XI., Charles VIII., and Louis XII.; had been thirty years Marshal, and was Lieutenant-

¹ Contile M. Luca, 'Ragionamento supra la Proprietà delle Imprese,' fol. Pavia, 1574, *passim*.

² For VIRESCE, read VIRESCO.

³ Book xiv., ch. I.

General of Picardy. When he was disgraced and banished from court, for having stopped at Angers the boats in which Queen Anne of Bretagne had embarked her treasures upon the Loire, he retired to his Château du Verger (Auvergne), pleased to be allowed to pass the remainder of his days in the quiet enjoyment of the goods fortune had left him. He expressed this sentiment by the choice of a device which consisted of a hat with large turned-down brim, and this motto, *A la bonne heure nous prit la pluie*,¹—a proverbial expression, meaning, “We have luckily escaped in good time from a great annoyance.”²

Mézerei says:³ “Il se joua une farce sur ce sujet dans un collège de Paris, où ils disaient qu’ un *maréchal*, ayant voulu ferrer un *âne*, en avoit reçu un si grand coup de pied, qu’il en avoit été jeté par-dessus la muraille de *la cour* jusque dans *le Verger*.”

GIOVIO, GIULIO, nephew of the Bishop of Nocera. A grafted tree. Motto, *Vvan Gott ovil*,—or *Quando Iddio vorrà*, “When God will.”⁴

GIRAMI, IPPOLITO. A Milanese gentleman in the service of the Emperor during the Siennese War. A spade with a serpent twisted round it. Motto, *Hic ducibus*, “With these my leaders,”—meaning that strength and courage (depicted by the spade) combined with prudence (the serpent) will lead to victory.

GIUSTINIANI, GIO. BATT., Cardinal of Venice, was the friend and patron of Camilli,⁵ who, on the occasion of his death, made a device, taken from the manner in which elephants, according to a Greek author, are taken in the country round the Red Sea. The trees against which they are accustomed to lean when asleep are partly sawn asunder, so that at night, when the elephant goes to rest, he leans against the tree, which gives way and throws him down in its fall, when he is unable of himself to rise, and becomes a prey to the hunters. Motto, *Dum stetit*, “While he stood;” that is, the death of the Cardinal, who was life and support to Camilli, deprived him of all power to rise and

¹ ‘Histoire de Bretagne.’—DARU.

² Or, as M. le Roux de Lincy renders it, “Although yet young, he had fallen into disgrace.”—*Livre des Proverbes Français*. Paris, 1859.

³ ‘Histoire de France.’

⁴ The same device, with the motto, *Idem et alter*, “The same and another,”

was also used by Antonio Borghese.

“Post huc erit altera vita (regeneration)
Non sum qui fueram.”
OVID.

⁵ Camilli, Camillo, ‘Imprese illustri di diversi, coi discorsi,’ 4to, Ven., 1586, *passim*.

exert himself, so completely was he prostrated by the blow. *Nusquam tuta fides*, "Faith, nowhere safe," is also a motto given to the same device.

"The elephant so huge, and strong to see,
No perill fear'd but thought a sleepe to gaine;
But foes before had underminde the tree,
And down he falls, and so by them was slaine:
First trye, then truste; like goulde the copper shoves:
And Nero oft in Numa's clothinge goes."

WHITNEY'S *Emblems*.

GODFREY OF BOULOGNE¹ (+1100). The first Christian King of Jerusalem; the "pio Goffredo" and hero of the 'Jerusalem Delivered' of Tasso. It is related of him, that he, "At one draught of his bow, shooting against David's Tower in Jerusalem, broched three feetless birds, called Alerions,² upon his arrow, and thereupon assumed in his

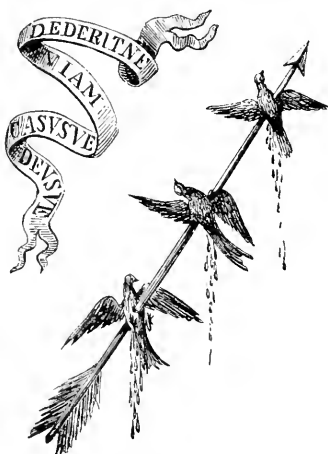


Fig. 101.—Godfrey of Boulogne.

shield, or, three Alerions argent on a bend gules, which the house of Lorraine, descending from his race, continue to this day;"³ adding to it these words from Virgil, *Dederit viam casusve deusve*, "Did chance or God direct the way?" (Fig. 101.)

¹ Or Bouillon, a castle of Bas Lorraine, now the Belgian province of Luxemburg.

² "The alerion is an eagle displayed, without beak or feet, the point of the wings downwards." A similarity of sound between Alerion and Lorraine

may have influenced the assumption of these arms, and it is curious that a perfect anagram exists in "Alerion" and "Lorraine."—PLANCHÉ, *Poursuivant of Arms*, 1832.

³ Camden, 'Remaines.'

GONSALVO OF CORDOVA (+1515), Duke of Terranova. The Italians style him Ferrante Gonsalvo; his real name was Hernandez y Aguilar Gonçalo de Cordova. He carried the standard of Castile at Grenada, when that city capitulated to the arms of Ferdinand and Isabella. Twice he subdued the kingdom of Naples; fought the battles of Cerignoles and Garigliano; was Viceroy 1502–1506, and Constable, 1507, of Naples. Styled the “modern Camillus,” he was recalled through the jealousy of Prospero Colonna; but was a third time about to set out to Italy when he died. The great captain had made for him, as device, thunderbolts, with the motto, *Volitat per sæcula nomen*, “The name flies on through ages.”

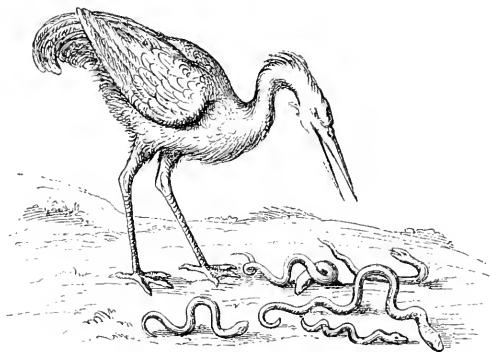


Fig. 102.—Gonsalvo of Cordova.

When he had expelled all foreign soldiers from Naples, he was honoured by the device of a stork killing serpents¹ (Fig. 102), the symbol of enemies overcome. Motto, *Post longi tædia belli*, “After the fatigues of a long war.”

A falcon² holding a bird in its claw, *Non sibi sed Domino*, “Not for himself, but for the Lord,”—i.e., for his king and master.

GONSALVO, FERNANDO, Duke of Sessa, son of the Great Captain and Elvira. He showed, in the wars in Naples, no less cunning than bravery. Wishing, therefore, to make known how much he had succeeded by ingenuity, he took for device one of the winches, or levers,

¹ “So highly regarded they are for slaying of serpents, that in Thessalie it is accounted a capitall crime to kill a storke, and by law he is punished as a

fellon in the case of manslaughter.”—PLINY, book x., ch. 23.

² Boschio, R. P. J., ‘*Symbolographia*,’ Aug. Vind., 1701, *passim*.

with ropes, by means of which the strongest cross-bow is loaded without any difficulty. Motto, *Ingenium superat vires*, "Wit overcomes strength."

GONZAGA OF MANTUA.¹

GONZAGA, GIAN. FRANCESCO, Marquis of Mantua (+1519). Francesco began his career by commanding the confederate army, at the battle of the Taro near Fornova, against Charles VIII., 1495. Neither party gained the victory. He married Isabella, daughter of Ercole, Duke of Ferrara (see ESTE, ISABELLA). Notwithstanding his military occupations, he found time to apply himself to letters, and his wife was not less distinguished by her elegant accomplishments and refined taste. Ariosto has devoted several stanzas to their praise.

When he had cleared himself from the false accusations made against him to the Venetians, who had appointed him Captain General of their forces, he caused to be painted upon his standard a crucible filled with bars of gold, in a furnace, with the motto, *Probasti me Domine et cognovisti*, "Thou hast tried me, O Lord, and hast known me."² A collar of oval medallions with crucibles, and the motto, *Domine probasti me*, "Lord, thou hast tried me," were the insignia of the order of the "Redeemer," or "the precious blood of Jesus Christ," of Mantua.³

GONZAGA, SIGISMUND, Cardinal (+1525). Brother to Gian Francesco. Repenting of having been, with Cardinal Aragon, the means of the election of Leo X. to the papal see, he bore as device, a crocodile, with the motto, *Crocodili lachrimae*, as signifying the dissimulation of those who are full of fair words, with hatred in their hearts; as the crocodile pretends to shed tears to attract passers by within his reach.

¹ The ancient arms of Gonzaga are or, three bars sable. The Emperor Charles IV., who was King of Bohemia, granted the Gonzaga family the arms of Bohemia, gules, a lion rampant argent, crowned or. In 1433 the Emperor Sigismund gave argent, four eagles of the empire sable, divided by a cross gules. In 1535 Frederic III. placed the word *Olympus* in Greek letters under the coronet, and above the altar, with *Fides* for Montserrat.

² A favourite symbol in scripture. "They shall be tried as the gold in the fire," 2 Esdras xvi. 73. "For gold is

tried in the fire, men in adversity," Apoc., Eccles. ii. 5. "As gold in the furnace hath he tried them," Wisdom iii. 6. See also Job xxiii. 10; Ps. xii. 6; lxvi. 10; Zech. xiii. 9; 1 Peter i. 7; Rev. iii. 18.

³ Bronze medallion, Giovanni Francesco Gonzaga. Diam. 1½ in., cast and chased, quattro-cento period (Pisanello?) Ob., bust of Gonzaga, inscribed *Iohannes Franciscus Gonz.* Rev., an ingot of gold in the midst of flames, with the motto, *Probitas laudatur* on a scroll, and inscribed *Marchio comes Roti.*—*South Kensington Museum.*

"The crocodile," says Albertus, "kills men and then weeps;" hence the epithet of "crocodile's tears," so often alluded to by poets. Shakspeare makes Queen Margaret say that Henry is

"Too full of foolish pity: and Gloster's show
 Beguiles him, as the mournful crocodile
 With sorrow snares relenting passengers."
King Henry VI., 2nd Part, Act iii, sc. 1.

And Othello, in his rage, exclaims:

"If that the earth could teem with woman's tears,
 Each drop she falls would prove a crocodile."
Othello, Act iv., sc. 1.

Again, Lelia, in Beaumont and Fletcher, declares:

"No, I would sooner trust a crocodile
 When he sheds tears, for he kills suddenly,
 And ends our cares at once."
The Captain.

GONZAGA, FREDERIGO III., first created Duke of Mantua by the Emperor Charles V. for his defence of Pavia (+ 1540). The sun, with the motto, *Solus indeficiens*, "Alone never wanting," to mark the constancy of a faithful friend who never changes.

GONZAGA, ERCOLE, Cardinal of Mantua (+ 1563). Governor of Tivoli, son of Gian. Francesco, brother of Frederic III., and guardian to Francis III.; a patron of letters, papal legate and president of the Council of Trent. Two swans fighting an eagle, with the motto, *Sic repugnant*,¹ "Thus they oppose one another." This device is also given by Petrasancta, with the motto, *Lacessitus*, "Provoked."

According to Aristotle and Ælian, the swan is at peace with all animals, but the eagle alone assails it, and is always defeated; the swan fights valiantly, and justly conquers the bird who provokes it. Pliny says: "Swans and eagles jarre and warre one with another."²

Thus the Cardinal would imply, that he was naturally peacefully disposed, but would defend himself against any who assailed him. As the swan never leaves her young in the nest, and bravely defends them if

¹ "Aquilam, si pugnam cœpirit, repugnantes vincunt."—ARISTOTLE.

² Book x., ch. 7.

attacked, so also the Cardinal was prepared to protect and uphold his young nephews, of whom his brother Frederic had left him the guardian.

GONZAGA, GIULIA (+1566), great-granddaughter of Louis III., Marquis of Mantua,—the most lovely woman of her time. The fame of her beauty reached the ears of the Emperor Soliman, who sent the corsair Barbarossa to make a descent upon Fondi to capture her, but Giulia, by means of a swift horse, escaped in the night.¹ After the death of her husband, Vespasian Colonna, she would listen to no other proposals, and took for her device the amaranth, with the motto, *Non moritura*, “Undying,” to express the eternity of her love.

According to Pliny: “When all other flowers doe faile and are gone, if it be wet in water, it looketh fresh againe; and for want of others, serves all winter long to make chaplets and guirlands. The chiefe and principall vertue that it hath, is shewed in the very name Amaranthus, for so it is called in Greeke, because it doth never fade or wither.”²

“Immortal amaranth, a flower which once
In Paradise, fast by the tree of life,
Began to bloom, but soon for man’s offence
To heaven removed, where first it grew, there grows
And flowers aloft, shading the fount of life.”

MILTON.

Ariosto thus addresses Giulia:

“Giulia Gonzaga, che, dovunque il piede
Volge, e dovunque i sereni oechj gira,
Non pure ogni altra di beltà le cede,
Ma, comes cesa dal ciel dea, l’ammira.”

Orlando Furioso, Canto xlv., st. 8.

“For beauty, grace, where e’er her foot she moves,
Julia Gonzaga every heart approves;
Where e’er she darts around her radiant eyes,
She looks a goddess lighted from the skies.”

HOOLE’S *Translation*.

GONZAGA, LUIGI DI, of Gazalo (+ 1528), styled Rodomonte, for his intrepidity and great strength. He was a favourite of Charles V., and was in his army with Bourbon at the sack of Rome, after which he conducted the Pope in safety to Orvieto. Clement made him his general,

¹ For the admiration of Cardinal Ippolito de’ Medici, and his device in her honour.
see MEDICI, IPPOLITO, Cardinal.

² Book xxi., ch. 8.

and in the assault of Vicovaro he was struck by an arquebuse, and died in the arms of his wife, Isabella, daughter of Vespasian Colonna.¹ Rodomonte was not only a warrior, but an accomplished writer and poet. Ariosto thus describes him and Isabella :

“Th' immortal pair
 Lov'd by the Muses and the god of war,
 Sprung from the race that rul'd the favour'd ground
 Which Mincius' stream divides and lakes surround.
 Of these, while one by nature still inclin'd
 To pay due homage to your beauteous kind,
 Bids Cynthus and Parnassus sound his lays,
 And high to heaven extend your swelling praise ;
 The love, with truth and constancy unmov'd,
 So well by him in Isabella prov'd,
 Exalts your sex so far, your fair renown
 From Envy's shafts he guards above his own ;
 Nor lives throughout the world, so brave a knight,
 Who less shall fear in virtue's cause to fight ;
 His deeds to other bards a theme can give,
 His pen can bid another's glories live :
 Worthy a dame so wealthy, who (endow'd
 With every gift by bounteous Heaven allow'd
 The female name) through every charm could prove
 A steady column of connubial love.
 He worthy her, she worthy him to bless ;
 No worthier two each other to possess.”

Orlando Furioso, Canto xxxvii., 8. HOOLE'S Translation.

When the Emperor Charles V. made his public entry into Mantua, Rodomonte wore a blue surcoat, made in squares. Upon one was embroidered a scorpion, upon the other his motto, *Qui vivens lædit morte medetur*, “Who living wounds, in death is healed.” It being the property of the scorpion, when killed and laid over the wound, to cure the poison,² so Rodomonte, if any one presumed to offend him, would clear himself from the injury by the death of his enemy.

He took another device. Being present at the sack of Rome, where he was among the first to enter the city, he said that the taking and destruction of Rome, whether for good or evil, would nevertheless bring fame to its destroyers, as the name of Erastotratius was handed down to posterity through his burning of the Temple of Diana, although a decree was issued forbidding his name to be uttered.

¹ ‘Ritratti di cento Capitani illustri,’ and drinke the powder of them in wine, it is thought to be present remedie.”—
 Roma, 1596.

² If a man bee stung with a Scorpion, PLINY, book xi., ch. 25.

So Rodomonte took the burning Temple of Ephesus for his device, with the motto, *Alterutra clarescere fama*, "To become famous by one or the other glory," which was given to him by Giovio, and which he preferred to that invented by himself, *Sive bonum, sive malum, fama est*, "Whether good or ill, it is glory."

GONZAGA, SCIPIONE. A vessel with the sails furled, and impelled by oars. Motto, *Propriis nitar*, "I rely on my own." Cardinal Ercole was his friend and patron. Scipione made this device after his death, showing by the furled sails that he had lost the assistance he had received, and must make his way through life's troubled sea by his own exertions,—i.e., with the oars.

GONZAGA, PIETRO, Cardinal of Mantua. He contributed to the release of Pope Clement VII., for which he was rewarded by a Cardinal's hat. His device was, Hercules destroying the Lernean hydra, with the motto, *Tu ne cede malis*, "Yield not to misfortunes;" but advance to meet them all the more bravely :

"Tu ne cede malis, sed contra audentior ito."

VIRGIL'S *Æneid*, book xi., v. 95.

"Be thou, secure of soul, unbent by woes,
The more thy fortune frowns, the more oppose."

DRYDEN'S *Translation*.

See, also, GONZAGA, CURTIO, and PALLAVICINO, SFORZO.

GONZAGA, GUGLIELMO, third duke of Mantua. Justice (*Astræa*) ; motto, *Cuique suum*, "Each man his own." His wife, Leonora of Austria, daughter of the Emperor Ferdinand, took a pair of scales, *Redde cuique suum*, "Restore to each his own."

GONZAGA, LUIGI (+ 1598), brother to Francesco and Guglielmo, second and third dukes. He married Henrietta of Cleves, sister and heiress of Francis, last duke of Nevers. Henrietta afterwards married Sigismund, King of Poland. A seal asleep upon a rock in a troubled sea, with the motto, *Sic quiesco*, "So rest I."

The seal, say the ancients, is never struck by lightning. The Emperor Augustus always wore a belt of sealskin. "There is no living creature sleepeth more soundly," says Pliny,¹ "therefore when storms arise, and the sea is rough, the seal goes upon the rocks, where it sleeps in safety, unconscious of the storm."

¹ Book ix., ch. 13.

GONZAGA, VESPASIANO, Duke of Sabionetta and Traietto. Thunderbolts striking three mountain tops. Motto, *Feriant summos*, "They strike the summits."

Also the same device, with the motto, *His impia terrent*, "By these they frighten away the impious." See COLONNA, VESPASIANO.

GONZAGA, VICENZO. Fourth duke (+1612). A crescent, with the word, *Sic*, "Thus," which some explain to mean, *Sic illustrior crescam*, "Thus I shall grow more illustrious,"—that is, advance in virtue, a motto resembling the "Los" of René of Anjou.

GONZAGA, FERDINAND, sixth duke, son of Ferdinand, Duke of Guastalla. The sun. *Non mutuata luce*, "Not with borrowed light," meaning that he shone by his own merit alone.

GONZAGA, FRANCESCO, Cardinal. An eagle placing its foot upon an olive branch. Motto, after Virgil,¹ *Bella gerant alii*, "Let others wage war;" implying, that being a cardinal, he left war to his brothers, of whom there were five in the army.

GONZAGA, VICENZO, Prince of Mantua. A lizard in a tuft of camomile. Motto, *Æternumque tenebit*,² "And will hold (maintain) for ever."

Pliny says: "There is a certaine hearbe called Calaminth, most soveraigne and singular against the biting of serpents, wherewith the Lezards, whensoever they have fought with them. cure their wounds by applying it thereto."³

GONZAGA, LUCRETIA. This device of a white stag, with a necklace, under the shade of a laurel-tree. Her motto, *Nessun mi tocchi*, "Let no one touch me," was suggested by the sonnet of Petrarch, allegorical of his devotion to Laura:

"Una candida cerva sopra l'erba
Verde m'apparve, con due corna d'oro,
Fra due rivere a l'ombra d'un Alloro,
Levando il sole à la stagion, acerba."

Petrarch then describes the necklace—

"Nessun mi tocchi, al bel collo d'intorno,
Scritt' avea di diamanti, e di Topati,
Liberà farmi al mio Casare parve."

¹ "Bella viri, pacemque gerant."

Æneid, lib. vii.

² "Æternumque tenebit per secula nomen."

VIRGIL.

³ Book viii., ch. 27.

The white stag is the emblem of purity—so is the laurel-tree (Daphne); and the shade of the laurel is also the emblem of safety, the lightning never striking this tree. The topaz indicates purity, and also the diamond, as it yields neither to fire nor iron.

Lucretia was left early a widow; her husband was many years a prisoner. By her device she meant to convey her intention of preserving her fame unsullied.

GONZAGA, CURTIO, an Italian poet. He had various *imprese d'amore*. An eagle flying towards the sun, and burning its feathers, with the words, *Pur che ne godan gli occhi, ardan le piume*, "Let his feathers burn, provided his eyes feast."

This, if not an *impresa amorosa*, may be taken as implying, that nothing, even death itself, should stop him from feasting his mind upon the light of science, of which the sun (Apollo) is the fountain.

Being deceived in his hopes from his lady, he took a pine-tree, broken and struck by lightning. Motto, *Il mio sperar*, "My hope," converting into a device, the lines of Petrarch—

"Allor, che fulminato e morto giacque
Il mio sperar, che troppo alto montava."

"Then my hopes which mounted too high, lie thunderstruck and dead."

Finding his hopes now dead, but his affections unchanged, he took the hydra, with the motto, from Petrarch, *E s' io l' uccidi, più forte rinasce*, "And if I kill it, more strong it revives" (Fig. 103).



Fig. 103.—Curtio Gonzaga.

He also took Cupid with two wings in his hands. Motto, also from

Petrarch, *Con queste*, "With these,"—meaning wisdom and virtue, which are the two means by which we attain to a knowledge of the Divinity.

"The feathers of a bird I wore,
By which above the poles I soar;
Which when my swift mind doth embrace,
All earthly things I count as base."

T. HEYWOOD.

GONZAGA, CARLO, sixteenth duke (+ 1657). A tulip looking at the sun. Motto, *Syn sus rayos, mys desmajos*, "Without its rays, I wither."¹

GOUFFIER,² CLAUDE DE, Marquis de Boisy, Duc de Roannois, Grand Ecuyer de France (+1570-2). He took as his device, a branch lopped off (*souche estronquée*), with the motto, *Hic terminus hæret*, "Here the boundary is fixed" (Fig. 104), implying, that being

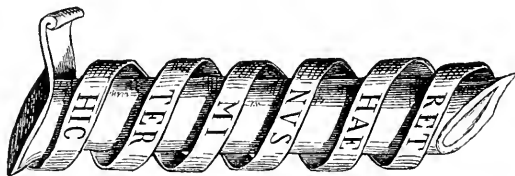


Fig. 104.—Gouffier.

the personal friend of his sovereign, Henry II., and loaded by him with honours, his ambition was satisfied—he wanted nothing more.

This motto appears, with his monogram and that of Henry II., on the tiles of the chapel in his château of Oiron (Deux Sèvres), in Touraine, built by Claude Gouffier, conjointly with his mother, Hélène Hangest, to whom the arts are indebted for that mysterious ware, called "faïence de Henri deux," fabricated, under her direction, at Oiron.

GRANVELD, ANTONIO PERENOTO, Cardinal de (+ 1586). The

¹ Other mottoes for the tulip—

Languesco sole latente, "The sun hidden, I languish."

Senza i suoi raggi io perdo mia bellezza, "Without its rays, I lose my beauty."

² Guillaume Gouffier, friend of Charles VII., received from that monarch the demesne of Oiron, and afterwards that of Boisy. Louis XI. confided to him the education of his son, afterwards Charles VIII. Artus, Sire de Boisy, son of

Guillaume, saved the life of Charles VIII. at Fornova, and was chosen governor of the Duc de Valois, who, when Francis I., loaded him with honours, and made him Marquis de Carabas. He married Hélène de Hangest, who resided from 1524, after his death, at Oiron, till she died, 1537, with her son Claude, whom Henry II. made marquis, and afterwards duke. In 1568 the château was devastated by the Huguenots.

skilful minister of Charles V., and Philip II., associated with Margaret of Parma in the government of the Low Countries, until superseded by the Duke of Alva. A Burgundian by birth, of the family of Plantin, the celebrated printer of Antwerp. He was a patron of letters and a collector of paintings, books, and manuscripts.

A ship beaten by the waves (Fig. 105). Motto, *Durate*, "Endure,"¹ from the 'Æneid,' when Æneas, in the act of being shipwrecked,

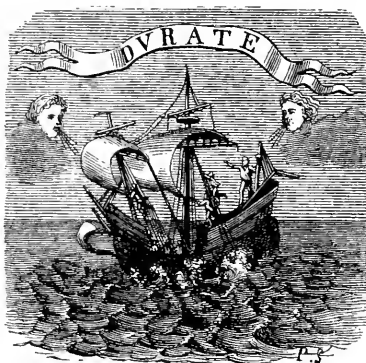


Fig. 105.—Cardinal Granveld.

through the instrumentality of his enemy, Juno, addresses a consolatory speech to his companions, which concludes, *Durate et vosmet rebus servate secundis*.

"Endure the hardships of the present state :
Live and reserve yourselves for better fate."

DRYDEN'S *Virgil*.

Hold out and preserve yourselves for more prosperous circumstances. The hope of better times is the strongest argument that can be used to inspirit the drooping resolution.

Motley² states that at Granveld's villa of La Fontaine, near Brussels, over the great gate was the marble statue of a female. "It held an empty wine-cup in one hand, and an urn of flowing water in the other. *Durate* was engraved on a pedestal, meaning that his power would outlast that of the nobles, and, perennial and pure as living water, it would flow tranquilly on long after the wine of life had been drunk to the lees."

¹ "Endure and conquer, Jove will soon dispose
To future good our past and present woes."

DRYDEN'S *Virgil*.

² 'Rise of the Dutch Republic.'

GRIMALDI. The motto of the house, *Deo juvante*,¹ "God helping." Arms, lozengy, argent, and gules.

GRITTI, ANDREA (+1539). At the head of the Venetian army, he expelled the Imperialists from Padua, and defended it against the Emperor Maximilian, but was surprised and taken prisoner at Brescia by Gaston de Foix. Appointed doge in 1523, Venice recovered during his administration all she had lost by the League of Cambray. Being provveditore, or commissary of the Venetian army, he took for device, Atlas, with the world on his shoulders. Motto, *Sustinet nec fatiscit*, "Sustains nor grows weary."

GROLLIER, JEAN (+1565). Appointed by Francis I. treasurer of the Milanese, after the battle of Pavia, he returned to Paris, and became celebrated as the patron of literary men. He formed a collection of books, remarkable for the excellence of the editions and the beauty of the binding. Each book bore two inscriptions, showing his tenderness to his friends, and his piety. Inscribed in letters of gold, on one side was, *Io Grollierii et amicorum*; on the other, *Portio mea Domine sit in terrâ viventium*, "Let my portion, O Lord, be in the land of the living."

GRYPHEUS. See BAGLIONE.

GUELDRES, Dukes of. It was the custom of pilgrims to holy

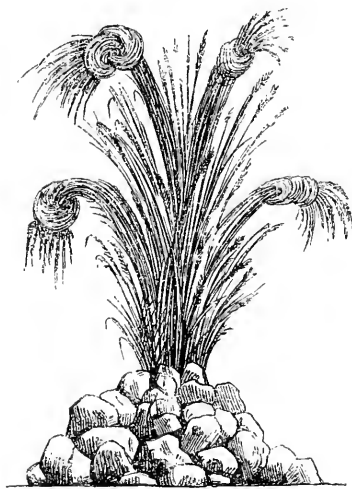


Fig. 166.—Gueldres, Dukes of.

places to leave knotted branches of the Genista, or other plants, on

¹ Motto of the Earl of Fife. *Deo adjuvante*, "God assisting," of the Earl of Exmouth.

their way, upon little heaps of stones, to guide those who followed them. This is the Mountjoye¹ of the pilgrims, and is said to have been the device of the dukes of Gueldres (Fig. 106), with the motto, *Sans autre guide*, "Without other guide."

GUISE, LORRAINE, CLAUDE DE, Comte de, founder of the illustrious house which for eighty years wielded the destinies of France, was a younger son of Duke René II., of Lorraine (*see*), and obtained the favour of Francis II., who erected his territory into a duchy. He advanced in riches and honour, and it was of him that Francis II. made the well known observation that,

"Ceux de Guise,
Mettent les rois de France et leurs enfans en chemise."

Claude used the Lorraine motto (*see* ANJOU, RENÉ), amplified, and placed it over a maison de plaisance, on the banks of the Marne. "Toutes pour une, là et non plus."² He assumed all the quarterings on his shield which showed the lofty pretensions of his family, and at his funeral, his pall was semée with the double cross of Jerusalem, which afterwards became the celebrated and special badge of the house of Lorraine and of its adherents,³ with a green scarf, the colour of their livery.

GUISE, FRANÇOIS DE LORRAINE, second Duke (+1563). "Vrai serviteur de Dieu, de France, et de son Roy."

Marked his horses with Φ (Greek phi), a D and G, as initials of his name, François, Duc de Guise.

¹ A hill near Jerusalem, whence pilgrims first caught a glimpse of the Holy City, was called Mountjoy, or Montegioia; it was surrounded by a tower for their protection, and an order of knights instituted for their defence (*Ashmole*). Hence the term was applied to wayside marks showing the road to holy places. A heap of stones, surmounted by a cross or by plaited branches of plants; and sometimes towers of refuge on the high road, were so called. Near St. Peter's was a Mountjoye, by which pilgrims knew they were near that church; and the Emperor Frederic I. entered Rome by the "Mountjoye" tower. Crosses marked the road from Paris to St. Denis. Pilgrims called

these road-signs, "monte gaudii"—mountjoyes—because, when they saw them, they began to rejoice at having arrived at the end of their journey.

² 'Histoire des Ducs de Guise,' par René de Bouillé. Paris, 1849.

³ A writer says that the double cross "monstra que les Ducs de Lorraine ont esté doublement Chrestiens, lorsque non contens de leur pays, assis au cœur de la chrestienté, ils ont entrepris la conquête de Hiérusalem et de toute la terre sainte à leurs despais, s'en sont rendus maîtres, en ont jony longtems, et en sont morts roys paisibles."—OURDIN, *Historie MSS. de la Maison de Guise*.

From the first, the Dukes of Guise constituted themselves the enemies of the reformed religion, and, after the fashion of the age, a contemporary author finds in *François de Lorraine* the anagram, *Croi dans la foi, n'erre*.

GUISE, CHARLES DE, Cardinal de Lorraine (+1574), younger son of Claude, and brother of François (second Duke). The poets of the time called him Mercury, from his eloquence; his precocious talents caused him to be styled *monstre de la nature* by the Chancellor Olivier, who found in the name, *Carolus Lotaringus*, the anagram, *Orator gallicus unus*.

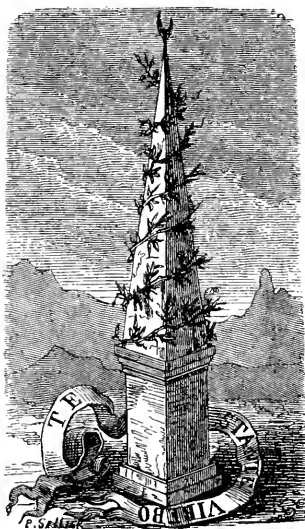


Fig. 107.—Cardinal de Lorraine.

His enemies on the other side derived from *Charles de Lorraine* two other anagrams, *renard lasche le roi*, and *raclé as l'or de Henri*, in allusion to his great wealth, and to his administration of the finances, hence too he was termed *Cardinal de la ruine*, instead of Lorraine. The Cardinal de Lorraine took for device a pyramid (Fig. 107) surmounted by a crescent, and encircled by green ivy, with the motto, *Te stante virebo*, "While you stand, I shall flourish," which his enemies turned to his disadvantage by saying, *Te virente peribo*, "While you flourish, I shall perish,"—alluding to the monarch or the crown of France which

the omnipotence of the Cardinal placed in danger. By the pyramid, the Cardinal meant the favour of Henry II.; by the crescent, the king himself, whose device it was.

The Cardinal had also another device, a light placed upon a high candlestick, with the motto, *Lux publica principis ignes*, "The prince's fire, the public lights."

GUISE, LOUIS DE, LORRAINE, Cardinal de (+1578). Archbishop of Rheims, brother of François and the Cardinal de Lorraine, generally styled "Cardinal des Bouteilles." The emblem which he gave himself was nine zeros, 000,000,000, with the motto, *Hoc per se nihil est, sed si minimum addideris maximum fiat*, "This by itself is nothing, but if thou shouldst add the least, it will become the greatest," as implying, says Ourdin, that nature of herself can do nothing acceptable in the sight of Heaven; but assisted by Divine grace, it can do all things.¹

A medal struck in his honour attributes also to him the symbol of a paschal lamb surrounded by celestial light, and holding between its fore-feet a cross, to which is attached a banner of two points, the whole encircled by the legend, *Ortu clarus, sine dolo*, "By birth illustrious, without deceit,"—an anagram of his name.

MARIE DE LORRAINE, Queen of Scotland, and mother of Mary Stuart, was sister of these three brothers. See SCOTLAND.

GUISE, HENRI DE LORRAINE, (+1588), third Duke "le Balafré."² On his base assassination at Blois, the green scarf of the leaguers was changed to black. When three hundred Guisard horse, under Brosse, Savense and d'Allonville, were taken and slain by Châtillon, the officers wore the Guise mourning—black standards charged with the cross of Lorraine, the lances painted black and semée with tears. Savense had caused to be inscribed in red upon his guidon these Spanish words, *Moriro mas contento*, signifying that he would die content if he avenged the murder of the Balafré and his brother.

On the death of Henry III. the implacable Duchesse de Montpensier caused an immediate distribution of green scarfs, colours of the house of Lorraine, instead of the black mourning for the Balafré.

In *Henri de Lorraine, Duc de Guise*, was found the anagram,

¹ See FREGOSA, OTTAVIANO.

² It was he who took Calais from the English, and finally expelled them from France, a deed considered so hopeless to accomplish, that it was a proverbial

saying, when speaking of a general unequal to a great undertaking, "Il ne chassera jamais les Anglais hors de France."—BRANTÔME.

Né hardi, il decide nos guerres. From *Henri de Valois*; *Vilain Herodes*, and *Roi es de nul hai.* From his assassin, *Jacques Clement*; *l'enfer m'a créée.*

Over the hotel of the Dukes of Guise were placed two A's within two O's (Fig. 108), meaning, *A chacun son tour.* This device, taken by the family during the time of the League, was interpreted by their enemies as implying the ambitious designs they had formed upon the crown of France, which they pretended to belong to them by descent. But the people, who were attached to the family, viewed the motto in a more liberal sense, and attributed it as referring to the inconstancy of worldly affairs, and as meaning, "If you now have the advantage over us, if you persecute and hate us, we will try to revenge ourselves in our turn."



Fig. 108.

GUISE, HENRI DE LORRAINE, Duc de (+ 1664). The hero of the romantic expedition to Naples. Before he set out for Italy, he took for device Mount Vesuvius, with the motto, *Undique terror*, "On all sides terror."

HAGENBACH, PIERRE DE. The reeve or bailiff of Charles the Rash, for the Burgundian provinces adjoining Switzerland. See BERNE. His badge was a die, with the motto, *Je passe*, to express his intention of awaiting a favourable chance.

A die, with the motto, *Nusquam devius*, "Nowhere out of the way," was the device of the Chancellor Seguier; and with *Semper aliquid*,¹ "Always somewhat," that of Clement Piccolomini.

HAINAULT, WILLIAM VI., Count of Holland (+ 1417), son of Albert of Bavaria and father of the celebrated Jacqueline. He bore for device a harrow on his standard, which was displayed in the Christian army against the Saracens in Africa, before the town of Mara. Motto, *Evertit et æquat*, "It crushes and levels,"—meaning that a prince may, by his wise laws and good government, subvert bad principles and crush those who resist his authority.² See MORVILLIERS.

HÔPITAL, MICHEL DE L' (+ 1573), the virtuous chancellor of

¹ *Semper jactatus*, "Always tossed about," is another motto for the die.

² "Then were placed the Hainaultiers whose standard bore the device of Lord William of Hainault, at that time Count

of Ostrevant, eldest son of Duke Albert of Bavaria, Count of Hainault, Holland, and Zealand, which device was a harrow or, on a field gules."—FROISSART.

Francis II. and Charles IX., and previously of Marguerite de Valois, Duchess of Berry, one of the principal legislators of France. He resigned the seals after the massacre of St. Bartholomew. He lived austere, and died poor. For his arms, he took his device of a rock in the midst of the sea, and a thunderbolt falling upon it. Motto, *Impavidum ferient ruinæ*, "Ruin will strike in vain the fearless."

HOROLOGGI, GIUSTINIANO. A hand with a rod, angling. *Non capio ni capior*, "I catch not, nor am caught."

"The pleasant's angling is to see the fish
Cut with her golden oars the silver stream,
And greedily devour the treacherous bait."

Much Ado about Nothing, Act iii., sc. 1.

ICELAND. Gules, a stockfish argent, crowned, or, are the appropriate arms of Iceland, and borne by the kings of Denmark. Before the discovery of Newfoundland, the principal supply of codfish for the countries of Europe was obtained from Iceland and Norway.² "Of Iceland," says Hakluyt, "to write is little nede, save of stock-fish."³

ISOLANI, Count ANTONIO. To show that good men may after all say, *In tribulatione dilatasti me*, "In tribulation thou hast enlarged me,"⁴ he had for his device, a serpent that had cast its skin looking up to the sun, from which it receives strength at that time. Motto, *Nitidus*, "Shining."

Shakspeare alludes to the snake casting its skin :

"And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in."

Midsummer-Night's Dream, Act ii., sc. 2.

And again, Beaumont and Fletcher :

"I could thrust my head betwixt two poles, and strip me out of
My old skin like a snake." *The Captain*.

Ascanio Salimbeni used the same device as an emblem of immortality or regeneration, with the motto, *Cangio la vecchia e nuova spoglia prenda*, "I cast off the old and put on new spoils"—as St. Paul says, "put on the new man," &c.⁵

See, also, SAVOY, EMMANUEL PHILIBERT.

¹ Godefroy, 'Histoire des Chanceliers.'

² Moule, 'Heraldry of Fish.'

³ 'Principal Navigation,' &c., 1589.

⁴ "Thou hast enlarged me when I was in distress."—Psalms iv. 1.

⁵ Ephes. iv. 22.

JEANNE D'ALBRET, Queen of Navarre in 1555+1572. Daughter of Henry II., King of Navarre, and Marguerite d'Angoulême (*see*). When Jeanne was born Charles V. observed, "Milagro! la vaca hizo una oveja!"—"Wonders! the cow has had a sheep," alluding to the arms of Béarn (*see* FOIX). The usual sobriquet given by the Spaniards to her father Henri was, *el vaquero*, "the cowherd." Henry, on the birth of his grandson Henry IV., taking up the infant into his arms, passed into the ante-chamber, and holding it up said, "*Senores mira, agora esta oveja pario un leone*," "Look, sirs! now this sheep has brought forth a lion," alluding to the contemptuous speech of Charles V. First given in marriage to the Duke of Cleves, against which, though only twelve years of age, she made a most spirited protest, but was threatened to be severely whipped by her governess if she did not speedily show a becoming submission. Jeanne was so laden with jewels on her bridal day that she could not walk, and the king ordered the Constable Montmorency to carry the little bride, instead of walking before her with the sword of state, an indignity indicating his approaching disgrace.¹ The marriage festivities were followed by a general rise of the *gabelle*, so that her nuptials were after alluded to under the sobriquet of "les noces salées."²

Jeanne showed great attachment to her father, who was very proud of her; so that between his indulgence and that of her uncle, King Francis, the child narrowly escaped being spoiled; and so apparent became the fact that the courtiers bestowed upon "la petite Madame Jeanne" the sobriquet of "La mignonne des rois."³ Her motto, *Gratiâ Dei sum quod sum*, "By the grace of God, I am what I am,"⁴ was the same as that of Charlemagne.

On emerging from retirement, after the death of Antoine, her husband, she ordered a medal to be struck, and distributed among her people. Its device and emblem indicating her determination to surmount every difficulty. On one side of the medal were the arms of Béarn, with the motto, *Sum id quod sum*, "I am that I am." The reverse bore the device of a flower, with the words, *Aut faciat, aut inveniat viam*, "Either make or find a way."

JEANNE D'ARC (+ 1430). The arms which Jeanne d'Orleans, her

¹ Miss Freer, 'Life of Marguerite d'Angoulême, Queen of Navarre.'

² Mézerai.

³ Cayet, 'Chron. Novenaire.'

⁴ Symeone Gab., *Sententiose, impresce, et dialogo del.* Lyon, 1560.

brothers, and their descendants took,¹ were composed by Charles VII. himself, and are, azure, a sword argent in pale, crossed and pommeled or, supporting on the point a crown of gold coticé with two fleurs de lis of the same (Fig. 109). The special device, borne by Jeanne was a hand holding a sword, motto, *Consilio firmata Dei*, "Strengthened by the counsel of God," which Vulson states to have seen upon a medal

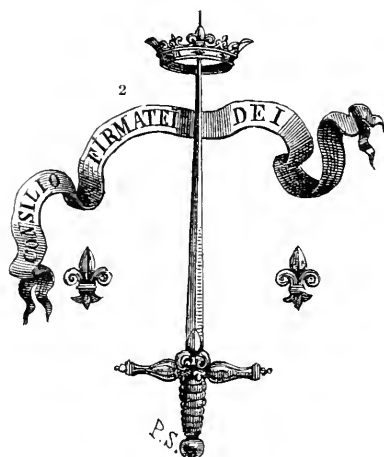


Fig. 109.—Jeanne d'Arc.

struck in her honour, after she had caused Charles to be crowned at Rheims. Also, a bee upon a hive crowned, *Hæc Virgo Regnum mucrone tuctur*, "This Virgin defends the kingdom with a sword."

In the gallery of the Palais Royal³ was painted for her device, a phoenix, with the motto, *Invito funere vivat*, "Her death itself will make her live."

JOYEUSE, Cardinal. See CARAFA.

LALAING. The motto of this noble family of Hainault is, *Lalaing sans reproche*.

LALAING, JACQUES DE (+ 1453), surnamed "Le bon Chevalier," one of the most adventurous of the knights of the court of the good Duke Philip, at Nancy, celebrated for his success at tournaments, and his knight-errant feats in France, Spain, and Portugal. Hearing of the valour of James Douglas, Lalaing set out for Scotland to break

¹ By command of the king they assumed the name of Du Lis.

² For FIRMATEI, read FIRMATA.

³ Menestrier.

a lance with him. Lalaing came off victorious. He then visited England, and on his return to Burgundy sustained a *pas* against all comers for a year ; after which he went to Rome, and returning to Hainault at the time the Duke of Burgundy was holding a chapter of the Order of the Golden Fleece, Lalaing was elected a knight by acclamation. After performing prodigies of valour in the war against the rebels of Ghent, he was killed at the siege of Ponckes, by a stone from a falconet, at the age of thirty-two. The duke wept when he heard of his death ; and having taken the fortress, caused all its inmates to be hanged or strangled, except six—a leper and five children. Thirty-two banners were suspended over Lalaing's tomb.

LALAING, ANTONIO DE, Count of Hooghstraeten (+ 1540). His motto was, *A nulle plus* ; and his wife, Isabella of Calemburg, took in return, *Y ne moy autre*.

In the 'Catalogue des objets d'art religieux exposés à Malines, 1864,' we find two pieces of tapestry, one representing scenes from the life of St. Elizabeth of Hungary, the other from that of St. Anthony, now preserved in the church of St. Catherine, at Hoogstraeten. Both have several times repeated round the border the mottoes, "*Ne moy autre—nulle plus*," of Antoine de Lalaing, for whom they were made."

Antonio had the device of a hand, holding a sheaf of corn and sowing the grain ; motto, *La mano fà l'opera*, "The hand makes the work." A diamond ring ; motto, *Elle dure et durera*, "It lasts and will last." A grenade exploding in water ; motto,

Tout plus grand est son froideur

Et plus est aspre son ardeur,

"The greater its coldness, the sharper the heat."

LANCI, GASPARRE. A viper biting the lance which pins it to the ground. Motto, *Indarno*, "In vain." From Ariosto :

"Qual Serpe, che nell' hasta, ch' alla sabbia
Le tenga fissa, in darno i denti metta."

The virtuous man cannot be injured by the biting tooth of slander.

LANNOY,¹ PHILIP DE, of Naples, Prince of Sulmone (+ 1597).

¹ One of the most ancient houses in Flanders. It was to Charles Lannoy, commander-in-chief of the Imperial troops

in Italy and Viceroy of Naples, that Francis I. surrendered his sword at Pavia. Lannoy received it on one knee,

Because he loved the court where he ruined himself by his extravagance, he took for device a butterfly burning itself in a candle. Motto, *Yo voy dietro aquel che me arde*, "I follow after that which consumes me."

LAVAL, BOIS-DUFIN DE, Archbishop of Embrun. A labyrinth with the motto, *Fata viam invenient*, "Fate will find the way;" meaning that Providence places in our hands the clue of his holy commandments, which, if we hold and follow, will lead us over the devious paths of the world to life eternal.

LAURA OF PETRARCH¹ (+ 1348). This noble lady was the daughter of Audibert de Noves, of an ancient family in Provence. At seventeen she married Hugues de Sade, of Avignon, where the Dame Laura was the ornament of the papal court. She had eleven children, and fell a victim to the great plague which devastated Europe in 1348. She was buried in the church of the Cordeliers, at Avignon. Paradin states that on her tomb were sculptured two branches of laurel placed saltierways, and over them, a cross surmounted by a rose. In 1533 the tomb was opened, and was found to contain a small leaden box, in which was enclosed a sonnet signed by Petrarch, and a bronze medal of a female, surrounded by the legend, M. L. M. G., supposed to mean *Madonna Laura morta giace*. Francis I., passing by Avignon, in the same year visited the tomb, and wrote the following epitaph on Laura :

" Eu petit lieu compris, vous pouvez voir
Ce qui comprend beaucoup par renommée,
Plume, labeur, la langue et le savoir
Furent vaincus par l'aymant et l'aymée.
O gentille âme ! étant tant estimée,
Qui te pourra louer qu'en se taisant ?
Car la parole est toujours réprimée
Quand le sujet surmonte le disant."

and presenting his own sword to the king, said, " Il ne convenait pas qu'un officier de l'empereur voit un grand roi disarmé, quoique prisonnier."

Gilbert de Lannoy was sent by our Henry V., in A.D. 1422, to report on the state of Palestine. *Vide* 'Archæologia,' xxi., 281—444.

¹ "The Laurel seems more appropriated to Petrarch than to any other poet. He delighted to sit under its leaves; he

loved it both for itself and for the resemblance of its name to that of his mistress; he wrote of it continually, and he was called from out of its shade to be crowned with it in the Capitol. It is a remarkable instance of the fondness with which he cherished the united ideas of Laura and the Laurel, that he confesses it to be one of the greatest delights he experienced in receiving the crown upon his head."—LEIGH HUNT.

He ordered a monument to be erected to her memory, with the inscription, *Victrix casta fides*, "Chaste faith victorious," but it was never executed.

LAUTREC. See FOIX, ODET DE.

LAVAL, ANDRÉ DE, Admiral of France. The flaming oar, with the motto, *Pour un autre non*, to indicate his ardent zeal in the service of his king.

LESDIGUIÈRES, FRANÇOIS DE BONNE, Duc de, Constable of France (+ 1626), the captain of Henry IV. "qui n'a jamais été vaincu, et qui a toujours été vainqueur" (expression in his letters of nomination as Constable of France). Queen Elizabeth said, "If there were two Lesdiguières in France, I would ask the king for one of them." Mottoes, *Frangit inaccessa*, "He breaks the inaccessible," and *Pennæ nido majores*, "Wings greater than the nest."

LEUCHTENBERGH, GEORGE LOUIS, Landgrave of (+ 1613). Motto, *Nititur ad laudem virtus*, "Valour strives for praise."

LEYVA, ANTONIO DE (+ 1537). Began his career as a common soldier, a pupil of Gonsalvo of Cordova, he took part at the battle of Ravenna, defended Pavia, and by his unexpected sortie decided the fate of the battle. He fought in a chair. Charles V. made him generalissimo of the Italian army. In 1530, when he was in Italy, he sent for de Leyva, and desired him to sit by his side and keep his hat on, saying, that a captain who made sixty campaigns deserved to remain seated and covered before an emperor of thirty years.

Having conquered the Milanese for Charles V., he considered that the emperor ought to have conferred upon him the government of the duchy, instead of restoring it to Francesco Sforza. To show how aggrieved he felt at having had to work that others might enjoy, he took the device of bees who make honey for others, and not for themselves, and used for motto the well-known line of Virgil,¹ *Sic vos non vobis*.

¹ When the physician appropriated to himself the praise and the rewards conferred upon the verses made by Virgil in honour of Augustus, Virgil fastened in the same place where he had put the others, four times, the beginning of the verse the words, *Sic vos non vobis*.

Augustus asking the meaning of this

Virgil thus finished and amplified the lines, which renewed his favour still more with the emperor.

"Hos ego versiculos feci, tulit alter honores.

<i>Sic vos non vobis</i>	<i>nidificatis aves.</i>
<i>Sic vos non vobis</i>	<i>vellera fertis oves.</i>
<i>Sic vos non vobis</i>	<i>mellificatis apes.</i>
<i>Sic vos non vobis</i>	<i>fertis aratra boves.</i>

This he wore when he went to the coronation of the emperor at Bologna. Charles was pleased with the ingenuity of the device, and said to Leyva, "*Ni vos tampoco os quexareis, pues yo mismo soy el medico*," "Do not lament so much, since I myself am the physician,"—implying, that he, the Emperor, had deceived him and would also heal him, which he effectually performed by the honours he conferred upon Leyva and his family.

LIGNE, CHARLES DE, Count of Aremberg (+ 1616). His motto, *Toujours constant*. His wife's, *La fidélité*.

LIGNE, CLAUDE LAMORAL, Prince de (+ 1670), was viceroy of Sicily and governor of Milan.

When viceroy he struck a medal: on reverse, a ship beaten by the waves, traversed with the bend of the arms of de Ligne, *Quo res cumque cadunt, semper linea recta*,¹ "Whatever befalls, this line is always straight."

LIGNY. See LUXEMBOURG.

LODRONE, COUNT BATTISTA DA, died at the siege of Casal. His device was a thistle (*tribolo*), with the motto, *In utramque fortunam (paratus?)*, "For both (i.e., every) fortune (prepared)." Showing that his valour and constancy would remain firm and upright in every vicissitude of fortune, as the thistle, throw it any way you please, still stands erect, pointing towards heaven.

LOREDANO, PIETRO. The saffron, or crocus. Motto, *Conculcatum uberius*, "The more fruitful when trod on." Pliny says: "Saffron loveth a life to be trampled and trode upon under foot: and in truth, the more injurie is done unto it, for to mar it, the better it thriveth."²

And Matthiöle: "Il aime d'estre foulé, et n' en frucifie que mieus."³

These lines have been variously rendered :

"This verse I made, another had

The profit that I lack;

So sheepe a fleese doth bravely bear

To cloth an other's back;

So bees to feed an other's need

From flowers doth hony gather;

So oxen toyle, and plough the soyle,

And yet for others labour;

So hyrds nests build—their labour yealds

No profyt for their paynes;

We spinn and card, and weave full hard,

While others have the gayne."

WESTCOTE.

"I wrote these lines—another had the credit.

Thus do ye oxen bear the yoke for others;

Thus do ye bees make honey for others;

Thus do ye sheep wear fleeces for others;

Thus do ye birds build nests for others."

¹ The real line from 'Æneid,' ii. 709, is "*Quo res cunque cadent, unum et commune periculum*."

² Book xxi., ch. 6.

³ 'Commentaire sur Dioscoride,' Lyon, 1572.

Signora Bernardo Rota used the saffron flower, with the motto, *Pereundo melior*,¹ "The better in perishing."

LORRAINE, RENÉ II., Duke of, bore the alerions of Godfrey of Boulogne, and the double or patriarchal cross of Jerusalem; also, the device and motto of René of Anjou (*see*). His eldest son succeeded to the duchy of Lorraine. Claude, the younger, was the founder of the illustrious house of Guise.

His wife, Philippa of Gueldres, who was very beautiful, bore, when at court,² the thistle, with the motto, *Ne me toques, il peut*.

LORRAINE. *See* ANJOU, RENÉ, Duke of.

LORRAINE. *See* GUISE.

LORRAINE, CHARLES V., Duke of (+ 1690). Placed upon his standards, *Aut nunc, aut numquam*, "Now or never."

LUCCA. A panther.

"La pantera, che Lucca abbraccia e onora,"

PARISOTTI.

LUXEMBOURG, JEAN DE, Count de Ligny (+1482). This illustrious house, possessed with large territories in France and Germany, has produced five emperors, four kings, six queens, and numerous princes, constables, &c. A camel sinking under his heavy burden. Motto, *Nemo ad impossibile tenetur*, "No one is held to impossibilities."³

LUXEMBOURG, PIERRE DE, Comte de St. Paul, de Ligny, &c. (+1482). Son of the unfortunate Constable of France. The celebrated Comte de St. Paul, given up by Charles of Burgundy to Louis XI., by whom he was beheaded 1475. As perfidious as the masters he alternately served, Count Pierre himself fell a victim to their treachery. He was reinstated in his family titles and possessions by Mary of Burgundy, and took the device of a sun surrounded by clouds, with the motto, *Obstantia nubila solvet*, "It disperses opposing clouds;" meaning that he would extricate himself from the clouds and difficulties which surrounded him after the death of his father. His son,

LUXEMBOURG, LOUIS DE, known in the Italian wars of Charles VIII.

¹ Other mottoes: *Pulchrior attrita resurgo*, "Ground down, I arise more lovely;" *Pereundo provenit*, "It advances by perishing;" *Calcata virescunt*, "Grows

yet greener, trod on;" *Atrita melior*, "Ground down, the better."

² Barante.

³ Maus. de la Toison d'Or.

and Louis XII. as the "Comte de Ligne,"¹ used the same device as his father. On a field azure, a sun or, surrounded by clouds, with the same motto.

LUXEMBOURG, FRANÇOISE DE (+ 1557). Wife of John, Count Egmont. Her motto, *La foy que j'ay*, with her sixteen quarterings of nobility with the sixteen of her husband, were inscribed upon her tomb.

MAINO, JASON (+ 1519). This celebrated jurisconsult, whose lectures were attended by Louis XII. and his court, placed over the door of his house at Paris, *Virtutis fortuna comes*, "Fortune the companion of virtue."

MALATESTA, the sovereign lords of Rimini and of a great part of Romagna, had for their device an elephant, allusive, perhaps, to the bones of Hannibal's elephants, said to have been found at the Forli pass, near Fossombrone and Fano, of which they were lords.

MANDRUCCIO, CRISTOFORO, Cardinal Trent (+ 1578). A phoenix on the funeral fire (Fig. 110). Motto, *Ut vivat*, "That it may live;"



Fig. 110.—Cardinal Trent.

i.e., ready to die in the body, to live with Christ. Tertullian makes the phoenix an image of the resurrection; it is also that of the Christian.

As the phoenix, when old and wearied, seeks the rays of the sun

¹ It was to De Ligny that Ludovic Sforza surrendered when betrayed by the Swiss at Novara.

to consume its body,¹ again to be revived in life and vigour, so the Christian, worn and exhausted by worldly labour and suffering, turns to the Sun of Righteousness for regeneration and newness of life.

Ariosto alludes to the phoenix in the voyage of Astolfo :

“ Arabia, eh' è detta Felice,
Ricca di mirra e d' odorato incenso,
Che per suo albergo l' unica Fenice
Eletto s' ha di tutto 'l mondo immenso.”

Orlando Furioso, Canto xv., 39.

“ Arabia, nam'd the Happy, now he gains.
Incense and myrrh perfume her grateful plains ;
The virgin phoenix there in seek of rest,
Selects from all the world her balmy nest.”

HOOLE'S *Translation*.

But the ancient fable of the phoenix is most fully given by Ovid, thus translated by Dryden :

“ All these receive their birth from other things,
But from himself the phoenix only springs ;
Self-born, begotten by the parent flame
In which he burn'd, another and the same ;
Who not by corn or herbs his life sustains,
But the sweet essence Amomum drains ;
And watches the rich gums Arabia bears,
While yet in tender dews they drop their tears.
He (his five centuries of life fulfill'd)
His nest on oaken boughs begins to build,
On trembling tops of palms : and first he draws
The plan with his broad bill and crooked claws,
Nature's artificers : on this the pile
Is form'd, and rises round ; then with the spoil
Of Cassia, Cynamon, and stems of Nard,
(For softness strew'd beneath) his funeral bed is rear'd.

¹ “ He (Manilius) reporteth that never man was knowne to see him feeding ; that in Arabie hee is held a sacred bird, dedicated unto the sunne ; that he liveth 660 years, and when he groweth old and begins to decay, he builds himselfe a nest with the twigs and branches of the canell, or cinnamon, and frankincense trees ; and when he hath filled it with all sort of sweet aromaticall spices, yieldeth up his life thereupon. He saith, moreover,

that of his bones and marrow there breedeth at first, as it were, a little worme, which afterwards proveth to bee a pretie bird. And the first thing that this young phoenix doth is to performe the obsequies of the former phoenix late deceased ; to translate and carie away his whole nest into the citie of the sunne, near Pauchæ, and to bestow it full devoutly there upon the altar.”—PLINY, book x., ch. 2.

Funeral and bridal both; and all around
 The borders with corruptless myrrh are crown'd.
 On this incumbent, till ethereal flame
 First catches, then consumes the costly frame;
 Consumes him too, as on the pile he lies:
 He liv'd on odours, and on odours dies.

An infant phœnix from the former springs,
 His father's heir, and from his tender wings
 Shakes off his parent dust, his method he pursues,
 And the same lease of life on the same terms renews.
 When grown to manhood he begins his reign,
 And with stiff pinions can his flight sustain;
 He lightens of his load the tree that bore
 His father's royal sepulchre before.
 And his own cradle; this with pious care
 Plac'd on his back, he cuts the buxom air,
 Seeks the sun's city, and his sacred church,
 And decently lays down his burden in the porch."

DRYDEN.

And again:

"So that lone bird in fruitful Arabie,
 When now her strength and waning life decays,
 Upon some airy rock or mountain high,
 In spicy bed (fir'd by near Phœbus' rays)
 Herself and all her crooked age consumes;
 Straight from her ashes, and those rich perfumes,
 A new-born phœnix flies, and widow'd place resumes."

P. FLETCHER, *The Purple Island*.

We have already alluded to the phœnix as the device of Eleanor, Queen of Francis I., and also as that of Vittoria Colonna. It formed likewise part of the badge given to Queen Jane Seymour—a phœnix, in flames, issuing from a ducal coronet, being the crest of their family. Her son, Edward VI., added the motto, *Nascatur ut alter*, "That another may be born," alluding to the nature of her death. Queen Jane Seymour lies buried in St. George's Chapel, Windsor, with a Latin epitaph by Bishop Godwin, which has been thus translated by his son Morgan:

"Here a phœnix lieth, whose death
 To another phœnix gave breth,
 It is to be lamented much
 The world at once ne'er knew two such."

Queen Elizabeth also placed a phœnix upon her medals, with her favourite motto, *Semper eadem*, "Always the same," and others. She

is often compared to the phoenix. Sylvester, in his 'Corona Dedicatoria,' says:

"As when the Arabian (only) bird doth burne
Her aged bodie in sweet flames to death,
Out of her cinders a new bird hath breath,
In whom the beauties of the first return;
From spiey ashes of the sacred urne
Of our dead phoenix (deere Elizabeth)
A new true phoenix lively flourisheth."

On the tomb, in Westminster Abbey, of Linacre, founder of the College of Physicians, and honorary physician to four sovereigns, is a phoenix, with the motto, *Vivit post funera virtus*,¹ "Virtue survives the funeral."

MANDRUCCIO, LUDOVICO, Cardinal, nephew of Cristoforo (+1600).

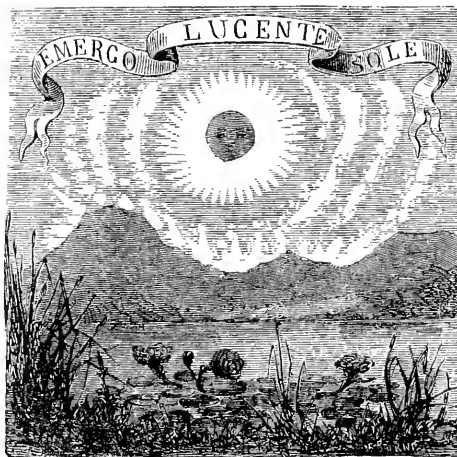


Fig. 111.—Cardinal Mandruccio.

The lotus (Fig. 111), with the motto, *Emergo lucente sole*, "With the sun shining, I come out." See for lotus, CARAFA, FERDINAND.

MARGARET OF ANJOU. See ENGLAND, HENRY VI.

MARGARET OF AUSTRIA, daughter of Maximilian and Mary of

¹ Other mottoes for the phoenix: *De mi muerte mi vida*, "From my death my life;" *Uror, morior, orior*, "I am burnt, I die, I arise;" *O mors, ero mors tua*, "O Death, I shall be thy death;" *Se necat ut vivat*, "Slays himself that he may live;" *De mort à vie*, "From death to life;" *Et morte vitam protulit*, "And

by death has prolonged his life;" *Vivre pour mourir, mourir pour vivre*, "Live to die, die to live;" *Murio y nacio*, "I die and am born;" *Ne pereat*, "That it should not perish;" *Truova sol nei tormenti il suo gioire*, "It finds alone its joy in its suffering;" *Ex morte, immortalitas*, "Out of death, immortality."

Burgundy, Duchess of Savoy (+ 1530). Betrothed to Charles VIII., married to John of Spain, who died the same year, she next married Philibert le Beau, of Savoy, who died, leaving her a widow at four-and-twenty. She took the motto, *Fortune, infortune, forte une*, the meaning of which has puzzled the curious to discover. The most probable rendering is, "In fortune or misfortune there is one (woman) strong in heart."

Margaret was appointed Governess of the Low Countries, where she ruled with a mild sway for her father and her nephew. She died at Brussels, and was buried at Bourg-en-Bresse (Dép.-de-l'Ain), in the church built by herself. Her motto is repeated in several parts of the building.

A coin of Margaret (1522) bears for device a hand issuing from the clouds, and, extended over a daisy (marguerite); the legend, *Manus Domini protegit me*, "The hand of God will protect me."

A hand issuing from a cloud, holding a thunderbolt over a tree. Motto, *Spoliat mors munere nostro*, "Death destroys with our gifts."

MARGARET OF AUSTRIA, Duchess of Florence and Parma (+ 1586), natural daughter of Charles V., married, first, Alexander de' Medici, Duke of Florence; secondly, Ottavio Farnese; and was mother of Alessandro Farnese. She and Ottavio both died the same year. The Villa Madama, on the Monte Mario, at Rome, is so called after Margaret, who occupied it. It was begun for Cardinal Giulio de' Medici, after the designs of Raffaello, and finished by Giulio Romano.

When a widow her device was an arm issuing from the clouds and armed with thunder, threatening an oak-tree. Motto, *Versa est in cineres*, "It is turned into ashes." Also a violin, with motto, *Versa est in lachrymas*, "It is turned into tears."

When separating from her sister, she took the Savoy or true lover's knot. Motto, *En s'éloignant elles se serrent*.

A pearl (marguerite) shining from its shell, *Decus allatura coronæ*, "About to bring glory to the crown."

MARGARET BEAUFORT, Countess of Richmond and Derby, mother of Henry VII. See ENGLAND, HENRY VII.

MARGARET TUDOR, eldest daughter of Henry VII. See SCOTLAND, JAMES IV.

MARGARET OF YORK. See BURGUNDY, CHARLES LE TEMERAIRE.

MARGUERITE DE VALOIS, or D'ANGOULEME, Duchess of Alençon

and Berry, Queen of Navarre (+ 1549), daughter of Charles, Duke of Orleans and Louise de Savoie; married to the Duke d'Alençon (1509 and 1527), afterwards to Henri de Bourbon, King of Navarre. Their daughter was Jeanne d'Albert, mother of Henry IV. Her life presents one long series of intercessions for the oppressed and miserable; and her power over Francis, which to the last day of her existence remained paramount, was always exercised in favour of others rather than for her own aggrandisement. Her court at Nérac was the resort of the literary and the learned. She was the protector of Calvin during his stormy sojourn in France. Erasmus, Clement, Marot, and Beza here found an asylum from persecution.

“La Royne Marguerite,
La plus belle fleur d'élite,
Qu'onques la terre enfanta.”

RONSARD.

The beloved sister of Francis I., who called her his “Mignonne,” his “Marguerite des Marguerites.” She was the ornament of his court, her understanding excellent, her learning great, and her heart open to good and generous feelings. She well deserved the epitaph—

“Musarum decima et Charitum quarta
Indigna regum,
Et soror, et conjux, Marguaris illa jacet.”

“The tenth muse, the fourth of the graces, Margaret, favourite sister and wife of kings, lies here.”

Etienne Forcadel also proclaimed her wisdom and merit in a Latin epitaph.¹

They said she was “une Marguerite (margarita—pearl) qui surpassait en valeur les perles de l'Orient.”

Ronsard, in his touching lament upon her death, says :

“Tu fus la perle et l'honneur
Des princesses de nostre âge.”

Being somewhat of a mystic turn, Margaret took outward symbols to express the inward promptings of her mind, and, when Duchesse

¹ “Huic rex frater erat, rex vir, mens docta. Quid ultra?
Occidit. Heu, fateor Pallada posse mori!”

“To her a king was father, a king husband, a mind learned. What more?
She died. Alas! I confess that Pallas could die!”

“That imperfect, ill-shaped, and counterfeit pearl,” as she terms herself, in a letter to Briçonnet, Bishop of Meaux.—*MSS., Bibl. Imp.*

d'Alençon, to show, says Brantôme, that "her heart was devoted to God ; she chose for her device the sunflower (Fig. 112), and this flower bearing the greatest affinity to the sun, as much by the similarity of its rays and its leaves, as that it turns from all parts to where he moves." Margaret added, from Virgil, the motto, *Non inferiora secutus*, "I have followed no inferior things," "to signify," continues Brantôme, "how she directed all her thoughts, will, and affections towards that great Sun which is God."

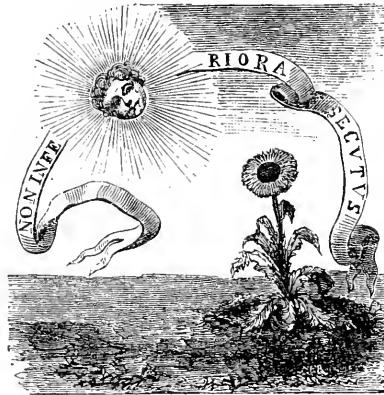


Fig. 112.—Marguerite, Queen of Navarre, Sister of Francis I.

The sunflower, with the same motto, is on a medal struck, in 1636, in honour of Frederick Henry of Orange.

Catherine, daughter of the Emperor Albert I., had the same device. Motto, *Deorsum nunquam*, "Never downwards."

Margaret also had a lily between two daisies, with the motto, *Mirandum naturæ opus*, "A work of nature is to be admired."

In the second edition of her poem, "*Le Miroir de l'Âme Pêcheresse*,"¹ she has the motto, *Ung pour tout*, i.e., "God for us all."

In the poem² called "*La coche*" the motto is, *Plus vous que moy*.

¹ England rendered the most brilliant homage to her learning and virtues. Queen Elizabeth translated into English Marguerite's poem, '*Le Miroir de l'Âme Pêcheresse*,' and three sisters of the illustrious house of Seymour, Anne, Margaret, and Jane Seymour, composed a hundred Latin verses in the Queen's honour, and to express their affliction at her death. The poet Nicholas

Denysot, preceptor of these learned sisters, edited their poem, which appeared in Paris, under the title of '*Le Tombeau de Marguerite de Navarre*,' with translations appended in French and Italian.

² Her poems are collected under the title of '*Marguerites de la Marguerite des Princesses, très illustrée Roynce de Navarre*,' Lyon, 1547.

On the binding of one of her books¹ is the lily on a hillock, with the motto, *Expecta non eludet*, "Waited for, it shall not escape."

MARGUERITE DE FRANCE, Duchess of Berry and Savoy, daughter of Francis I. (+ 1574). She married (1559) Emanuel Philibert, the hero of St. Quentin.

After the example of her father and her aunt, this Princess cultivated letters and the arts. Ronsard celebrated her under the designation of Pallas. Her subjects styled her "La mère des peuples." Her device was an olive branch entwined with serpents. Motto, *Rerum sapientia custos*, "Wisdom the guardian of affairs," signifying that all things should be guided and governed by wisdom. On her marriage, she took the shield of Minerva, with the motto, *Rerum prudentia custos*, "Prudence the guardian of affairs."

MARIGNAN, GIO. JACOPO, Medichino, Marquis of (+ 1555), or de' Medici, to which family he bore no relation, though he assumed their arms. He was one of the great captains of the day—first in the service of Francesco Sforza; then in that of Charles V., who made him a marquis. He was brother to Pius IV. (Giov. Angelo de' Medici), who caused a magnificent mausoleum to be raised over him in the cathedral at Milan, designed, it is said, by Michael Angelo.

A ship in a troubled sea. Motto, *Custodes Domine vigilantes*, "The watchful guardians of the Lord."

MARGUERITE DE FRANCE. See FRANCE, HENRY IV.

MARILLAC, LOUIS DE (+1632), victim of the "journée des dupes" and the vengeance of Richelieu. Although the princes of Condé said "qu'il n'y avait pas là de quoi fouetter un page" in the allegations against him, the unfortunate marshal was beheaded on a scaffold raised upon the last step of his hotel, to spare him the ignominy of being dragged in a cart to execution. Over his tomb was placed, *Sorte funestâ clarus*, "Renowned for his sad fate."

MAROT, CLEMENT (+1544), de Cahors en Quercy, valet de chambre to Francis I. and his sister, was taken prisoner at Pavia, fighting bravely at the side of the king, but on account of his literary merit, he was released without a ransom. A Lutheran, he lived proscribed in Béarn; his versification of the Psalms of David were most popular at the French court. Francis I. and his courtiers sang them to the tunes of their vaudevilles. "Poète des princes, et prince

¹ In the possession of the Earl of Gosford.

des poètes." Boileau says—"Imitez de Marot l'élégant badinage." His motto was, *La mort n'y mort.*

MARY OF LORRAINE. *See* SCOTLAND.

MARY DE MEDICIS. *See* FRANCE.

MARY STUART. *See* SCOTLAND.

MASSARI GIOV. ALFONSO. A man of letters. A falcon hooded, gessed and tied, trying to fly, but unable to execute its purpose. Motto, *Voluisse satis*, "Enough to have wished,"—the good intention is sufficient.

MATALEONE, Count TOMASO. *See* CARAFA.

MATTEI, GIROLAMO. Captain of the Guard to Clement VII. Having killed Gieromino, nephew of the Cardinal Delle Valle, to avenge the death of his brother, whom Gieromino had cruelly put to death, to show that time would enable him to get over the greatest injuries, he placed upon his flag an ostrich swallowing an iron nail, with the motto, *Spiritus durissima coquit*, "Courage digests the hardest things;" that is, the brave man grows accustomed to danger, and is not easily shaken by fear,—a device which was so lauded, that his enemies, the Delle Valle, accepted peace, and the Pope forgave him the homicide.

Jack Cade says:

"I'll make thee eat iron like an ostrich, and swallow my sword like a great pin."
King Henry VI., 2nd Part, Act iv., sc. 10.

"Il a un estomac d'autruche; il digérerait le fer."

French Proverb.

MAYENCE, WILLIGIS, Archbishop of. When Otho III. succeeded, 983, at the age of three years, to the empire, Henry, Duke of Bavaria, renewed his attempts on the crown of Germany, and endeavoured to get possession of the king's person, but the nobles would not support him. At the head of these loyalists was Willigis, Archbishop of Mayence, the son of a wheelwright, who had adopted as his arms a wheel, with the motto, "Willigis, forget not thine origin." Hence, the arms of the electoral see of Mayence have ever since been gules, a wheel with six spokes, argent (Fig. 113).

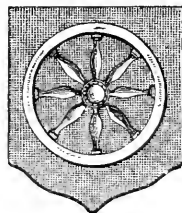


Fig. 113.—Arms of the Archbishop of Mayence.

MAZARIN, JULES, Cardinal (+ 1661). From his arms he took three stars (Fig 114). Motto, *Invidiæ fines virtute reliquit*, "He left by

valour the boundaries of envy ;"—a lictor's fasces and the stars, motto, *Præest prudentia bellis*, "Prudence is eminent in wars." He took, after the peace of the Pyrenees, the same stars, motto, *Ab his venit omne serenum*, "From these (hence) all serenity." *Vigilant et cuncta quiescunt*, "They watch and all things are quiet." *Hinc ordo et copia rerum*, "Hence just order and abundance to the ruler."



Fig. 114.—Mazarin.

See also MEDICI, Cardinal IPPOLITO ; and RICHELIEU.

MECÆNAS. Mecænas bore for device a frog (Fig. 115), either to show the empire he possessed both by sea and by land, having the full confidence of the Emperor Augustus, or else as an emblem of his

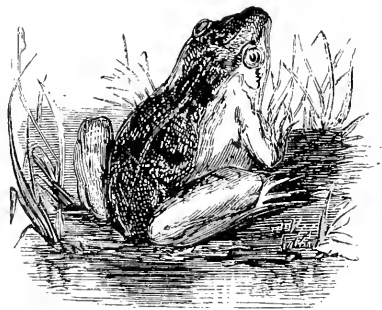


Fig. 115.—Mecænas.

taciturnity. According to Ælian, the frogs of Syriapha (an island in the Ægean sea) never croak in their own marshes.

And Pliny also says: "A little frog there is, delighting to live most among grass and in reed plots ; mute the same is, and never croaketh."¹

These frogs therefore are emblematical of silence and secrecy, for which two qualities Mecænas was held in such reverence by his master.²

THE MEDICI. This illustrious family, which occupied so distin-

¹ Book xxxii. ch. 7.

² Paradin.

guished a place in the history of Italy, and exercised so important an influence over the revival of literature, the arts, and sciences, bore for their arms, in heraldic parlance, six *torteaux gules*. Whether these represented pills or cupping-glasses, as badges of the profession their name denotes, it is impossible to say; but the "palle" and the "gigli"¹ have in all popular commotions been the war-cry of the several parties in Florence. "Viva le palle e muoiano i traditori!" was the cry of the populace who paraded the streets after the conspiracy of the Pazzi.

MEDICI, COSMO DE' (+ 1464). The founder of the family, styled by a decree of the senate, *Pater Patriæ*, "Father of his country," and so inscribed upon his tomb at San Lorenzo. He bore three diamond rings interlaced (Fig. 116), the meaning of which is not known; but a

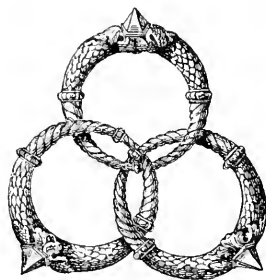


Fig. 116.—Cosmo de' Medici.

pointed diamond ring, "diamante in punta," was introduced into their impresa by most of his descendants.

MEDICI, PIETRO DE' (+ 1470), son of Cosmo, took a falcon with a

¹ "The beautiful Giglio, or Iris, the city's emblem, still clings to her grey walls. The giglio of Florence was once white. According to the most popular opinion upon the subject, among the profusion of these flowers which formerly decorated the meads between the Mugnone and the Arno (which then flowed across the Piazza di Santa Maria), a white flower of the same species having shown itself among the rising fabrics, the incident was poetically seized upon, and the white lily then assumed its station in the crimson banner of Florence."—NATIER's *History of Florence*.

The white lily was subsequently changed by the Guelph party (1257) to red; and Dante deploras the alteration as a consequence of the discords and divisions of Florence.

" — vid 'io glorioso,
E giusto, 'l popol suo tanto, che'l giglio
Non era ad asta mai porto a ritroso
Nè per division fatto vermiglio."
Paradiso, xvi. 151.

" — have I seen
Her people just and glorious, so that ne'er
Stained through division, had her lily been
With vermeil, or reversed upon the spear."
WRIGHT'S *Translation*.

diamond ring in its claw (Fig. 117), and the motto, *Semper*, "Always;" meaning that every action of his life should be done with the love of God. *Semper fa-'l-con di (Dio) amante*.

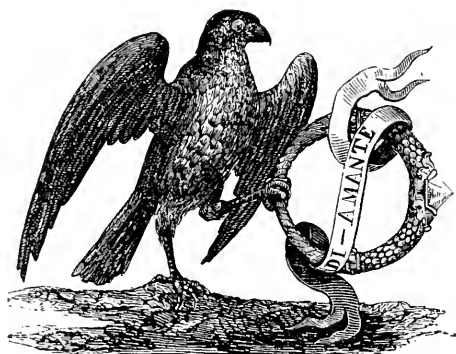


Fig. 117.—Pietro de' Medici.

Giovio observes, the diamond, from its resistance to fire or the hammer, was the more appropriate to Piero, who had been so wonderfully preserved from the conspiracy of Luca Pitti.

The impresa of Piero, surmounting a crown with the lily of Florence in front,¹ forms the crest of the grand-dukes of Tuscany.

MEDICI, LORENZO DE' "The Magnificent" (+ 1492). He continued the device of the ring, in which he placed three feathers, green, white, and blue (Fig. 118), with his father's motto, *Semper*, implying that



Fig. 118.—Lorenzo de' Medici.

where the love of God (*di-amante*) existed, the virtues—faith, hope, and charity (indicated by the white, green, and red feathers), were always

¹ A fleur-de-lis florentine or, expanded, gules.—*Souverains du Monde*.

to be found. This device has been perpetuated by all the members of his house.¹

In 1468, a tournament was held at Florence, in the Piazza di Santa Croce, at which the brothers Giuliano and Lorenzo bore away the prizes. Lorenzo's motto was, *Le tems revient*; his device, a fleur-de-lis, the privilege of using the arms of France having been recently conceded to his father by Louis XI.²

MEDICI, PIERO DE' (+ 1503), eldest son of Lorenzo. In his days of gaiety, and amidst the delights of Florence, Piero assumed a device intended to characterise his temper and pursuits, to which Politiano supplied him with an appropriate motto.³ The device represented

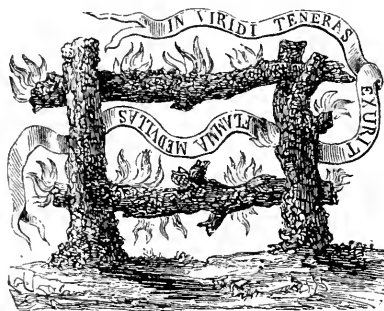


Fig. 119.—Piero de' Medici.

green branches crossed over each other, with flames issuing from them (Fig. 119). The motto, *In viridi teneras exurit flamma*

¹ We find it on an edition of Plautus, in vellum, printed at Florence by the Giunta, in 1514, and dedicated to Lorenzo II., a copy of which is now in the British Museum (Roy. Lib).

In the Laurentian Library, the MSS. acquired by Piero de' Medici are distinguished by the fleur-de-lis; those collected by Lorenzo are marked, not only with the Medicean arms, but also with a laurel branch, in allusion to his name and the motto, *Semper*.—ROSCOE, *Life of Lorenzo de' Medici*.

² The Medici arms were previously five torteaux in orle gules. They then received the augmentation of the sixth in chief, azure, charged with three fleurs-de-

lis. The grant of the French king states that "Que nous ayant en memoire la grande louable et recommandable renommée que feu Cosme de' Medici a eue en sou vivant en tout ses faits et affaires, lesquels il a conduitz en si boune vertu et prudence, que ses enfans et autres ses parens et amis en doivent estre recommandez et eslevez en toute honneur." Therefore, the king grants permission to Piero de' Medici, his heirs and successors, to bear on their arms three fleurs-de-lis, and these arms are given "pour en user par tous les lieux et entre toutes les personnes que bon leur semblera et tant en temps de paix, que en temps de guerre," &c.—*Mont Luçon*, 1465.

³ Roscoe, 'Leo X.'

medullas, "The flame eats out the tender pith in the green (branch);" or, as Menestrier translates it, "Je brule tout verd que je suis," to signify in his "verdi anni" the consuming fire of his love.¹ His second brother,

MEDICI, GIOVANNI DE', the celebrated POPE LEO X.² (+ 1521), placed the three rings of his great grandfather Cosmo round

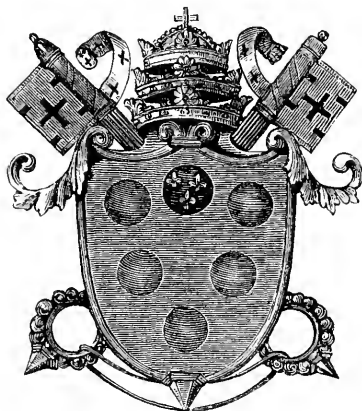


Fig. 120.—Medici Arms.

his escutcheon (Fig. 120), and also used the device of his father Lorenzo.³

¹ Piero, having joined the French, was with them at their defeat at Garigliano. He attempted to pass the river, but the boat, being heavily laden, sunk in the middle of the current, and Piero miserably perished after having supported ten years of exile.

² In assuming the name of Leo, he meant to allude to the emblem of Florence, a lion (the "marzocco"), and to the dream of his mother, that she gave birth to a lion. Ariosto addresses him "Tu gran leone."—*Orlando Furioso*, c. xvii., 79.

³ In a description of the coronation of Pope Leo X, 1512, in a letter by Penni, a Florentine physician, it states: "After the princess, the sonatori dressed in the

livrea del pontifice chiè di finissimo panno cioè bianche, rose et verde, et in nel petto un dignissimo ricamo de oro facto vi era un diamante con tre penne, una è bianca l'altra verde, e l'altra pavonazza, ligate al piè con un brevicello, nel qual vi era questa parola scripta. Semper, et derieto nelle rene un Jugo, con questa aver simil littera di sopra, N. Di sotto, un brevicello che dicea, Suave."

From St. Angelo to the end of the bridge were cloths adorned with festoons and pontifical ensigns, yokes, diamonds, and feathers.

Andevan le voci al cielo de "Leone, Leone,—Palle, Palle."

Leo's own personal impresa was the yoke¹ (Fig. 121), with the motto, *Suave*, "Easy," taken from the words of our Saviour, *Jugum meum suave est, et onus meum leve*, "My yoke is easy, and my burden is light."

Leo assumed this device when restored to Florence, after eighteen years' exile, to signify that he was returned, not to be the tyrant of his country and to revenge his injuries, but to rule conformably to the scriptural words of his motto, and to the sacred habit he wore. Roscoe observes, in his 'Life of Pope Leo X.' :—"It is, however, highly

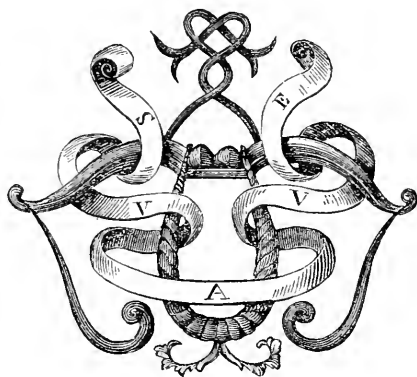


Fig. 121.—Leo X.

probable that such an unlimited assumption of absolute power, as that emblem implies, was not compensated by the language which accompanied it, in the estimation of those inflexible friends to the liberties of their country, many of whom still remained within the city, and who were well aware that if they were once effectually placed under the yoke, the weight of it must in future depend upon the will of their master."

It appears that this device was first invented by the great Cosmo, who, when recalled to Florence, caused a medal to be struck, in which Florence was represented seated upon a chair, with the yoke under her feet.²

MEDICI, GIULIANO DE' (+ 1516), third son of the great Lorenzo.

¹ Another motto for the yoke; *Superare ferendo*, "To overcome by endurance."

² Giovio.

He married the sister¹ of Louise de Savoie, in consequence of which, Francis I. made him Duke de Nemours. Being also appointed to the high office of Gonfalonier of the Church, to show that fortune, which previously had frowned upon him, began to turn in his favour, Giuliano took as his device a triangle or shield, on which were six letters inscribed, G L O V I S, which, read backwards, form *Si volge*, "It (that is, fortune) turns" (Fig. 122). This motto is to be seen on a majolica jug, with the Medici arms, in the South Kensington Museum.



Fig. 122.—Giuliano de' Medici.

Roscoe states, that on their restoration to Florence, in 1512, "Among other methods adopted by the Medici to strengthen their own authority, and conciliate the favour of the populace, was the institution of two companies, or orders of merit. One of these was denominated the Order of the Diamond, alluding to the emblem or impresa of a diamond ring with three feathers, and the motto *Semper*, adopted by Lorenzo the Magnificent, and now restored by his younger son Giuliano, with a view of securing his own influence by recalling the memory of his father.

"The other order, of which Lorenzo de' Medici, the son of the unfortunate Piero, was considered as the chief, was called the Company of the *Broncone*, in allusion to the impresa of Piero, representing trunks of wood consuming in the midst of flames. This society was chiefly composed of the younger part of the citizens, who, from their rank and time of life, were judged to be most suitable companions for Lorenzo, upon whom, as the representative of the elder branch of his family, the authority which it had enjoyed in the state was expected to devolve. To the members of these societies precedence was given on public occasions, and it was their particular province to preside over the festivals,

¹ Filiberta, to whom Ariosto addressed, on the death of Giuliano, the beautiful ode, beginning—

"Anima eletta, che nel mondo folle."

triumphs, and exhibitions, that now once more enlivened the city of Florence, which were doubtless intended to turn the attention of the people from the consideration of their new state of political degradation."

MEDICI, LORENZO II., or LORENZINO DE' (+ 1519). Son of Pietro, chief of the Florentine Republic in 1513.¹ His device was a laurel tree between two lions (Fig. 123). Motto, *Ita et virtus*, "So too, is virtue,"

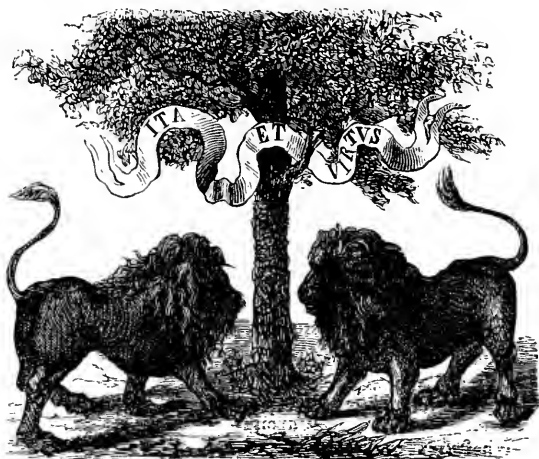


Fig. 123.—Lorenzino de' Medici.

—that is to say, virtue is like a laurel between two lions—you must face the lions to earn the laurel. "No cross, no crown," a device ill befitting this proud, frivolous prince, who was equally unworthy of the complimentary verses of Ariosto,² as of the tomb of Michael Angelo.

All are familiar with those marvellous works of Michael Angelo, the tombs of the weak Giuliano, and of his worthless nephew Lorenzo, in the chapel of the Medici at Florence. The statues of the warrior-clad Giuliano and the gloomy Lorenzo are perfect, and the figures of Day and Night upon the tomb of one, and of Morning and Evening upon that of the other, are among the greatest conceptions of his

¹ In 1516 Lorenzo obtained the duchy of Urbino from the Rovere family. In 1518 he married Madeleine de Boulogne, mother of Catherine de' Medici.

² Beginning—

"Nella stagion che'l bel tempo ramena,
Dia mia man posi un ramuscel di lauro."

powerful chisel.¹ The observation of the Emperor Charles V., that "he was surprised not to see the statues rise and speak," probably suggested the verses of the poet Strozzi :

"La notte che tu vedi in sì dolci atti
Dormir, fu da un Angelo scolpita
In questo sasso, e purchè dorme, ha vita;
Destala, se nol credi, e parleratti."

("The night which thou seest sleeping in so sweet an attitude was sculptured in this stone by an angel, and, since it sleeps, it has life. Wake it, if thou believest not, and it will speak to thee.")²

Rogers has also described these monuments with his usual truthfulness :

"Nor then forget that chamber of the dead
Where the gigantic shapes of Night and Day,
Turned into stone, rest everlastingly,
Yet still are breathing, and shed round at noon
A two-fold influence—only to be felt—
A light, a darkness, mingling each with each;
Both, and yet neither. There, from age to age,
Two ghosts are sitting on their sepulchres.
That is the Duke Lorenzo—mark him well!
He meditates, his head upon his hand—
What, from beneath his helm-like bonnet scowls?
Is it a face, or but an eyeless skull?
'Tis lost in shade; yet, like the basilisk,
It fascinates, and is intolerable.
His mien is noble, most majestic!
Then most so, when the distant choir is heard at noon or eve."

Italy.

MEDICI, GIULIO DE', Pope Clement VII. (+ 1534).³ The rays of the sun passing through a ball of crystal (Fig. 124). Motto, *Candor illæsus*, "Purity unsullied;" that is, as the rays of the sun passing through a ball of crystal burn objects of every colour except white,

¹ Rogers.

² Michael Angelo's reply shows his courageous opposition to the power that oppressed his country :

"Grato m'è il sonno, e più l'esser di sasso;
Mentre che il danno e la vergogna dura,
Non veder, non sentir, m'è gran ventura;
Però, non mi destar: deh! parla basso."

"Sleep is grateful to me, and still

more to be of stone. It is a great happiness to me not to see or hear, while evil and shame last. Therefore do not awaken me: pray! speak low."

³ Natural son of Giuliano, the brother of Lorenzo the Magnificent, who was killed in the conspiracy of the Pazzi, 1498. Giulio was elected pope in 1525.

so the purity of his soul could not be injured by the malignity of his enemies. This device was made in the time of Adrian VI., when the adversaries of the Cardinal conspired against his life.¹ It is of frequent occurrence on medals, and in the decorations of the Vatican. Mr. J. C. Robinson, in his elaborate catalogue of the Napier Collection,

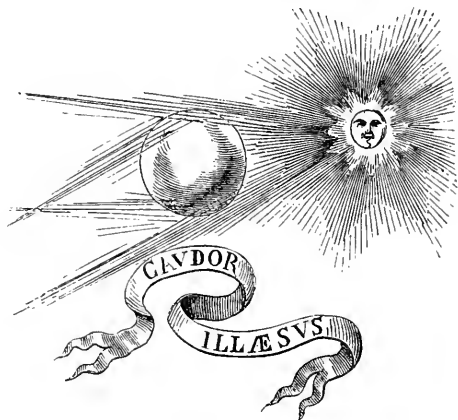


Fig. 124.—Pope Clement VII.

at West Shandon, notes a “majolica plate, reverse decorated with a shield of arms in the centre, and motto, *Candor illæsus*,” probably executed for Pope Clement VII.

MEDICI, CARDINAL IPPOLITO DE' (+1535), son of Giuliano, and nephew of Pope Leo X. He was styled the Magnificent. “At once,” says Roscoe, “the patron, companion, and the rival of all the poets, the musicians, and the wits of his time. Without territories and without subjects, Ippolito maintained at Bologna a court far more splendid than that of any Italian potentate.”

To mark the surpassing beauty of Giulia di Gonzaga, for whom his adoration was unbounded, Ippolito took for impresa the planet Venus (Fig. 125), which outvies all other stars in brightness, and throws out its rays like the tail of a comet; his motto, *Inter omnes*, “Among all,” an abbreviation of a line from Horace :

“Micat inter omnes
Julium sidus.”

¹ Capaccio.

² For CAUDOR, read CANDOR.

“The Julian star,” alluding to her name, “outshines the rest.” This device, observes Giovio, bore the form of a comet, and therefore may be said to have prognosticated the death of Ippolito, which was occa-

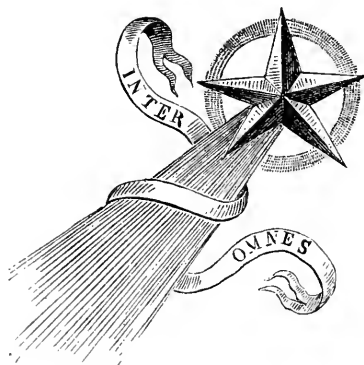


Fig. 125.—Cardinal Ippolito de' Medici.

sioned by his affection for Giulia, as he was poisoned in a castle belonging to that lady at Itri, to the great grief of the Roman Court.

This device and motto of Ippolito were also given to Cardinal Mazarin, whose name was Giulio, and who bore stars in his arms.

Cardinal Ippolito had another impresa, an eclipse of the moon

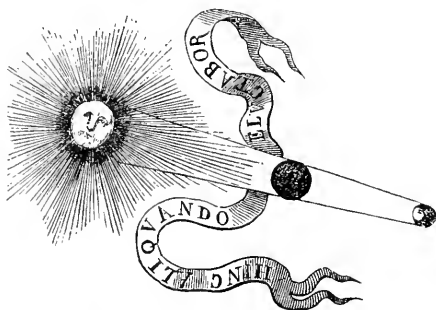


Fig. 126.—Cardinal Ippolito de' Medici.

(Fig. 126). Motto, *Hinc aliquando eluctabor*, “Hence I shall at some time struggle out,” as one who hoped to extricate himself from unfavourable affairs—“Mine is only a temporary eclipse.”

MEDICI, ALESSANDRO DE', first Duke, assassinated by Lorenzino, a descendant of the younger branch of the Medici.¹ During the imperial war against Rome, Emanuel, King of Portugal, sent an elephant to the Pontiff to be used in the wars. The elephant never reached Rome, for the vessel which conveyed it struck upon a rock off Porto Venere, and the animal being chained, was unable to save itself by swimming. Duke Alexander availed himself of the incident to manifest his animosity to Rome by choosing for his device

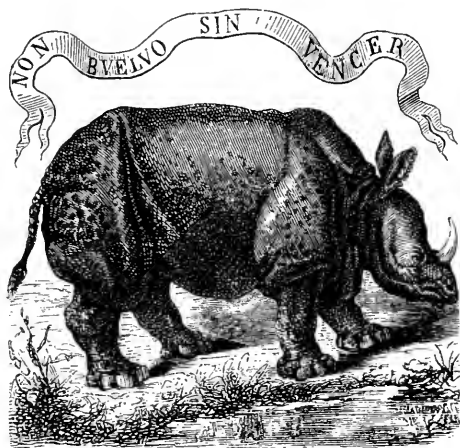


Fig. 127.—Alessandro de' Medici, Duke of Florence.

a rhinoceros (Fig. 127), the great enemy of the elephant,² and caused this impresa to be damascened upon his cuirass, and embroidered on the housings of a horse he ran at Rome for the races, with the motto, *Non buelvo sin vencer*, "I do not roar without conquering." See BADGES, ENGLAND, CROMWELL.

¹ Superstition observed that Alexander died in the year 1536 (Florentine style), on the sixth day of the month, on the sixth hour of the night, of six wounds, at twenty-six years of age, in the sixth year of his reign, and therefore six sixes were combined in his death, making up the age of $6 \times 6 = 36$ of the current year of the sixteenth century.—NAPIER'S *Florence*.

² Pliny says that the rhinoceros is the

second enemy of the elephant (the dragon is the first), that the rhinoceros "fleeth that horne of his against hard stones, and maketh it sharpe against he should fight," and in his conflict with the elephant he pierces him in the more tender parts, until he killeth him, or the elephant overthrows his adversary by strangling him with his proboscis.—Book viii., ch. 20.

MEDICI, COSMO DE', the first Grand Duke of Tuscany (+1574), was son of Giovanni de' Medici, styled, *Il gran diavolo*, general of the black band—"Banda Nera"—long celebrated for their courage and ferocity, and so styled because they carried black banners after the death of their master and patron, Pope Leo X.

Cosmo adopted the old devices of the Medici, with punning significations; the feathers and ring to signify he would be always unmovable in the midst of difficulties: *Semper adamas in pœnis*, "Always adamant in trouble"—there being little difference between the words *pœnis* and *pennis*. Also the silver falcon and diamond ring cut in a point, *Sper aver un di-amante senza fine*.

At the beginning of his reign, Cosmo took the device of a branch torn from a tree, from the place of which another immediately shot



Fig. 128.—Cosmo, Grand Duke of Tuscauy.

forth (Fig. 128) with the motto, *Primo avulso non deficit alter*, "When the first is torn away, a second is not wanting,"—alluding to the bough of the golden tree which Æneas, by direction of the Sibyl, gathered before his descent into the infernal regions, thus described by Virgil :

" In the neighb'ring grove
There stands a tree: the queen of Stygian Jove
Claims it her own; thick woods and gloomy night
Conceal the happy plant from human sight.
One bough it bears; but (wondrous to behold)
The ductile rind and leaves of radiant gold :
This from the vulgar branches must be torn,
And to fair Proserpine the present borne,

Ere leave be giv'n to tempt the nether skies.
The first thus rent, a second will arise ;
 And the same metal the same room supplies,
 Look round the wood, with lifted eyes, to see
 The lurking gold upon the fatal tree :
 Then rend it off, as holy rites command :
 The willing metal will obey thy hand,
 Following with ease, if, favour'd by thy fate,
 Thou art predoom'd to view the Stygian state :
 If not, no labour can the tree constrain,
 And strength of stubborn arms, and steel are vain."

DRYDEN'S *Æneid*, Book vi.

The impresa is bad, but the motto at once suggests its meaning, viz., that although Duke Alexander's life had been taken away, there would not be wanting another golden branch of the same race to succeed. The Grand Duke Cosmo was descended from Lorenzo, younger brother of Cosmo, "Pater Patriæ," Alexander being the last of the elder branch of the Medici who ruled in Florence. This made the device the more appropriate, as with Cosmo a new branch shot forth.

The impresa of the torn branch and its motto was also assumed by Vulson de la Colombière, the "father of heraldry;" he meaning to intimate that if he were cut off in the midst of his labours there soon would be found one like him for a successor.

Cosmo, like the Emperor Augustus, was born under the sign of Capricorn, and on the same day (the 1st of August) that Augustus won the battle of Actium, Cosmo gained the victory which established his authority and extinguished the Florentine republic, 1538. He therefore chose for his device the zodiacal sign, as figured on the ancient medals, with the world under his feet, and the helm and cornucopiæ. The motto, *Fidem fati, virtute sequemur*, "In reliance on destiny, we will follow virtue," being the words he addressed to his uncle, Cardinal Cybo, after the assassination of his predecessor, when he modestly declared that he would endeavour by his own merits to procure the good fortune promised by his horoscope.

Cosmo also took two anchors crossed, with the motto *Duabus*, "By two," meaning, either that he had secured his authority upon two supports, the protection of the Emperor Charles V. and the impregnable condition of his fortresses; or, as Domenichi infers, upon the affections of his subjects and the fear of God.

Another impresa adopted by Cosmo was the tortoise with a sail

(Fig. 129). Motto, *Festina lente*, "Hasten slowly;" a device suggested by the Crab and Butterfly of Augustus, or the Dolphin and Anchor of Vespasian. "Do nothing rashly. Let your haste be restrained by caution." The same sentiment was expressed by the Dolphin and Chameleon of Pope Paul III.

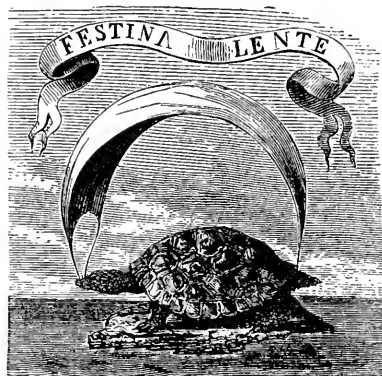


Fig. 129.—Cosmo, Grand Duke of Tuscany.

Leonora di Toledo, wife of Duke Cosmo, took a log of burning wood lying on the ground, the flames ascending to heaven; in imitation probably, of the "broncone" of Piero de' Medici. Motto, *Imis hærens, ad suprema*, "Clinging to the lowest, I mount to the highest,"—meaning that although tied and bound to earthly objects, her aspirations rose to heaven.

MEDICI, FRANCESCO DE' (+1587), second Grand Duke of Tuscany, adopted for his device, a toad gazing at a weasel armed with a branch



Fig. 130.—Francesco, Grand Duke of Tuscany.

of rue (Fig. 130). Motto, *Amat victoria curam*,¹ "Victory loves care;" i.e., demands caution, a whimsical impresa derived from the statement

¹ "Jure igitur vincemur, amat victoria curam."—CATULLUS. This motto has been aptly adopted by Her Majesty's physician, Sir James Clarke, Bart.

of Pliny, who, speaking of this herb, says :—" In the like manner it is singular good against the stinging of serpents ; for the very weasels, when they prepare themselves to combat with them, use to eat this herb beforehand, for to be secured from their venom."

GIOVANNA, of Austria, the wife of Francesco, took, on the occasion



Fig. 131.—Giovanna de' Medici.

of their marriage, the device of two turtle doves (Fig. 131), with the motto, *Fida conjunctio*, " A faithful union ;" and that of two crows: the one a symbol of conjugal fidelity, the other of concord and long life.

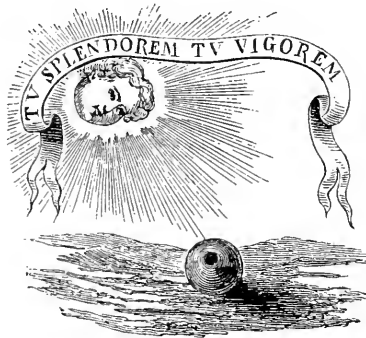


Fig. 132.—Giovanna de' Medici.

Also, the sun shining upon a pearl just emerged from the ocean (Fig. 132). Motto, *Tu splendorem, tu vigorem*, " Thou (givest) brightness ; thou strength," that is, as the pearl derives all its whiteness, brilliancy, and firmness from the sun, so from heaven alone she looked for strength, virtue, and grace. " The pearl," says Pliny, " is soft and tender so long as it is in the water ; take it forth once, and presently it hardeneth."

When a girl, Giovanna's motto was, *Et a Domino non cessabit cor meum*, "And from the Lord my heart does not depart," suggested by the words of Jeremiah xvii. 5.

FERDINAND, Cardinal and Grand Duke of Tuscany (+1609), to announce his intention to govern with paternal kindness, assumed for his device a swarm of bees encompassing their queen (who is said to have no sting). Motto, *Majestate tantum*, "By her royalty alone." This device is also placed on the equestrian statue of the Grand Duke Cosmo I. at Leghorn.

Ferdinand likewise used, with his bees, the motto, *Pro rege exacunt*, "For the king they point their sting," as Virgil describes them in the fourth Georgic:

"Onward they troop, and brandishing their wings,
Fit their fierce claws, and point their poison'd stings;
Throng to th' imperial tent, their king surround,
Provoke the foe, and loud defiance sound."

DRYDEN'S *Virgil*.

Ferdinand was succeeded by Cosmo II., the protector of Galileo, who named the "Stelle Medicii" in compliment to his patron.

MELFI,¹ GIOVANNI CARACCILO, second Prince of. Placed round the blue lion of his house the motto, *Solantur conscientia et finis*, "Conscience and the end are consoled."

MILAN, City.

"Austun le porc, Bourges ha le mouton,
Ans quels le nom de mon pays doit on
Nommé Milan demy laine, en cette aage
Tenu sacré, en veille François langage.
Là fut Pallas, one Tecle est venerée,
Devant le temple à la vierge honnorée,
Un porc mouton pour signe est à la porte,
Qui demy soye et demy laine porte."²

¹ Melfi, a city in the province of the Basilicata, founded by some Roman nobles who were shipwrecked in accompanying Constantine the Great to Constantinople, A.D. 304. Finding the situation too exposed to invasion, some of the inhabitants migrated to the mountains near Salerno, where they founded a city called A-melfi,—i.e., from Melfi. Joanna made Niccolò Accialo, the Grand Seneschal, Count of Melfi; but in 1392

Joanna II. conferred the title upon the Caracciolo family, and by Frederic it was raised to a principality. Giovanni Caracciolo rebelled against Charles V. and joined the French, which ended the reign of the Caraccioli in Melfi, and the title of Prince of Melfi was conferred by Charles V. upon Andrea Doria.—'Description del Regno di Napoli.' Napoli, 1671.

² 'Emblemes d'Alciat en Latin et François.' Paris, 1561.

This is the etymology of the name of the city of Milan, which is said to have been so named because at its first foundation was found a biformed pig (half pig and half sheep), covered half with silk, and half with wool, hence called in French *Mi-lan*, and in Latin *Mediolanum*; the pig-sheep containing in its signification the arms of two cities of France, viz., Autun, formerly the first town of the Gauls, which bears a pig, and Bourges, metropolis of Berry and Guyenne, which bears a sheep.

MILAN, VISCONTI OF. Much has been written as to the origin of the *biscia*, or serpent devouring a child (Fig. 133), borne as their



Fig. 133.—*Biscia* of Milan.

arms by the Dukes of Milan.¹ Some assign this singular bearing to Ottone Visconti, who led a body of Milanese in the train of Peter the Hermit, and at the Crusades fought and killed in single combat the Saracen giant, Volux, upon whose helmet was this device, which Ottone afterwards assumed as his own, instead of the seven crowns² he previously bore. Such is the version adopted by Tasso, who enumerates Ottone among the Christian warriors :

“E ’l forte Otton che conquistò lo scudo,
In cui dall’ angue esce il fanciullo ignudo.”

Gerusalemme Liberata, Canto i., st. 55.

“Otho fierce, whose valour won the shield
That bears a child and serpent on the field.”

HOOLE’S *Translation*.

¹ An ancient writer on heraldry thus describes the Visconti arms:—“Le duc de Milan porte d’argent à un serpent d’azur, nommé une grosse lézarde à dix tours tournans, cinq en tournant, et cinq en avalant sa queue recroquillant, ayant

englouty un enfant de gueulles.”

² Imhoff (‘*Hist. Italia et Hispania Genealogicæ*’) says the seven crowns are the arms of the ancient Lombard kingdom of Italy.

From another legend we learn that, when Count Boniface, Lord of Milan, went to the Crusades, his child, born during his absence, was devoured in its cradle by a huge serpent which ravaged the country. On his return, Count Boniface went in search of the monster, and found him with a child in its mouth. He fought and slew him, but at the cost of his own life. Hence his posterity bore the serpent and child as their ensign.

Menestrier says that the first lords of Milan were called after their castle of Angleria, in Latin *anguis*, and that these are only the *armes parlantes* of their names. Be that as it may—

“Lo squamoso Biscion,”

“The scaly snake” (PARISOTTI),

was adopted alike by all the Visconti lords, and by their successors of the house of Sforza.

“Sforza e Viscontei colubri.”

Orlando Furioso, Canto xiii., st. 63.

And again :

“Ugo il figlio è con lui, che di Milano
Farà l'acquisto, e spiegherà i colubri.”

Ibid. Canto iii., st. 26.

“Hugo appears with him, his valiant son,
Who plants his conquering snakes in Milan's town.”

HOOLE'S Translation.

Matteo Visconti was, in 1294, elected Imperial Vicar, with permission to add the imperial eagle to his escutcheon, and upon his descendants, the Emperor Albert conferred the privilege of placing a crown of gold upon the head of the serpent.

Nor does Dante omit to allude to this celebrated device. When Beatrice of Este, widow of Nino, Judge of Gallura, remarried to Galeazzo Visconti (+ 1328), meets her first husband in purgatory, he thus reproaches her :

“Non le farà sì bella sepoltura
La vipera che i Milanesi accampa
Com' avria fatto il gallo di Gallura.”

Purgatorio, Canto vii., l. 79.

VISCONTI, GALEAZZO, II. (+ 1378) shared the inheritance of his uncle, the cardinal, successively with his two brothers, Matteo and the wicked Bernabo. He was a learned prince, the friend of Petrarch, and connected with England by the marriage of his daughter,

Violante, to Lionel, Duke of Clarence. When in Holland, he killed a knight, whose singular device on his shield he transferred to his own—a burning branch, *tizzone*, from which two water-buckets were suspended, with the motto, *Humentia siccis*,¹ “The wet with the dry,” the exact meaning of which is not known, but it probably was intended to convey that ardour must be moderated by prudence. Galeazzo bore this device upon his coins.

VISCONTI, BERNABO (+ 1385), the cruel brother of Galeazzo. His passion for the chase was so great that he kept more than fifty thousand dogs, all of which were quartered upon the citizens of Milan, who were responsible for their health. In the Brera at Milan is the tomb of Bernabo, surmounted by the earliest equestrian statue in Europe. The *biscia* is prominently displayed on his back. Force and Justice are represented, the latter with a label in her left hand, at the end of which is the word “Souvrayne,” and a barking dog between two plants, and underneath, the device of a dog concealed among the flames, all now unintelligible. Bernabo was poisoned at the age of seventy.

VISCONTI, GIAN GALEAZZO (+ 1402), first Duke of Milan. Having dethroned his uncle, Bernabo, he sought to aggrandize his territory; he bought the title of Duke of Milan of the Emperor Wençeslaus, 1395; and had he lived, would have converted his duchy into a kingdom. He quartered the French fleur-de-lis on his marriage with Isabella, daughter of Charles VI., and he married his daughter Valentine to Louis, Duke of Orleans: alliances which proved fatal to the peace of Italy. He founded the Certosa at Pavia, which is rich in the *pietra dura* of the altars and the whole of its architectural decoration. The sarcophagus of Gian Galeazzo is of the finest workmanship, and is enriched with six historical relieves, representing his creation as Duke of Milan, his foundation of the Certosa, his victory over the imperialists at Brescia, and other actions of his life; he died at Marignano. His funeral was at Milan, and was followed by two hundred and forty cavaliers bearing the banners of as many cities and castles subject to him. His portrait at the Certosa represents him attired in a robe semée, with doves and rays of the sun, a symbol he usually employed. If the painting had been better preserved, the motto, *A bon droit*, would be seen on the ribbon in the

¹ “Frigida pugnabant calidis, humentia siccis.”—OVID.

bird's beak. Money was coined with this device, as appears from an ordinance, by which an additional value is given to several coins, among which is mentioned that of "Pigione."

VISCONTI, VALENTINE (+ 1408), widow of Louis I., Duke of Orleans, after whose assassination she retired to Blois, from which city she in vain demanded justice of the murderers of her husband. Her entreaties were not comprehended by the imbecile king, Charles VI., nor listened to by his corrupt queen, Isabella of



Fig. 134.—Valentine, Duchess of Orleans.

Bavaria. Valentine took for device the watering-pot (*chantepleure*)¹ between two letters S, initials of *Soucy* and *Soupir* (Fig. 134), with the motto—

"Rien ne m'est plus,
Plus ne m'est rien."

These two melancholy lines were repeated in every part of the rooms of the duchess, the walls of which were hung with black drapery

¹ "The chantepleure, or water-pot, was made of earthenware, about a foot high, the orifice at the top the size of a pea, and the bottom pierced with numerous small holes. Immersed in water, it quickly fills. If the opening

at the top be then closed with the thumb, the vessel may be carried, and the water distributed in small or large quantities, as required, in the mode of a modern watering-pot."—SMITH, *Catalogue of the Museum of London Antiquities*.

semée of white tears. After a year of sorrow, Valentine died at the age of thirty-eight. Her device is to be seen at Blois, and in the magnificent tomb raised to her memory by her grandson, Louis XII., to whom she left the fatal inheritance of her right to the duchy of Milan. The *chantepleure* is mentioned by Lydgate—

“Like chantepleure, now singing, now weeping.”

It is of frequent occurrence, as the device of the Duchess of Orleans, in the inventories of the time.

“1455. Pour avoir fait une chantepleure d’or, a la devise de ma dicte dame (la Duchesse d’Orleans), par elle donnée à MS. Alof de Clèves, son frère pour porter une plume sur son chapeau.”—*Inv. des Ducs de Bourgogne*, No. 6732.

“1455. A. Jehan Lessayeur, orfèvre, pour avoir fait deux jartieres d’or pour Madame la Duchesse (d’Orleans) esmaillées à larmes et à pensées.”—*Ibid.*

“1455. Une chantepleure d’or à la devise de Madame (la Duchesse d’Orleans) pour porter une plume sur le chapeau.”—*Ibid.* No. 6732.

VISCONTI, GIOVAN MARIA (+1404) fell by assassination. He began his administration by parricide, and continued a course of cruelty almost unparalleled; he hunted his victims with dogs trained for the purpose. On the painting in the Certosa he is represented with the *biscia* and the *tizzone* of his grandfather.

VISCONTI, FILIPPO MARIA (+1447), brother of Giovan Maria, and husband of the ill-fated Beatrice di Tenda, whom he caused to be put to death at the castle of Binasco. He deprived his general, Carmagnola, of his dignities, and had afterwards to oppose him as commander-in-chief of the Venetian and Florentine armies, until the unjust execution of this great man delivered Filippo Maria from his most formidable opponent. He restored Alfonso of Aragon to liberty, and by marrying his only daughter and heiress, Bianca Maria, to Francesco Sforza, the dukedom passed into that family. Duke Filippo quartered the *biscia* with three eagles.¹

MILAN, SFORZA OF.

According to the system of shrouding the origin of a great family in fable, the house of Sforza is said to have sprung from Muzio Attendolo, a peasant of Cotignola, in Romagna, in the fourteenth

¹ Litta, ‘Famiglie Celebri.’

century. He was one day working in the fields, when the sound of military music awakened his martial feeling. Struggling between his duty to his family and his own inclinations, he determined to refer the decision to chance. "I am going," said he, "to throw my axe against this oak: if it remains in the tree, I will be a soldier; if it falls to the ground I will remain as I am." The axe was fixed in the oak, and Muzio followed the soldiers.

The surname of Sforza was given to his grandson, born 1369. He was one of the most celebrated *condottieri* of the fourteenth century, having served under Sir John Hawkwood, Il Broglio, and Alberigo Barbiano; and having passed through all the necessary grades, according to the fashion of the time, he placed himself at the



Fig. 135.—Sforza Arms.

head of a band of adventurers, and entered the service of the Emperor Robert. He assisted the Church to sustain the Angevin party in Naples, he defeated Ladislaus at the Garigliano, and was created by John II. Count of Cotignola. Jealous of Paolo Orsini, he left the service of the Church and joined Ladislaus, who made him first baron of the kingdom of Naples, and Joanna II. conferred on him the dignity of High Constable. He was drowned, 1424, in the river Pescara. At his death, Joanna decreed that his surname Sforza should be substituted for his cognomen of Attendolo, and remain hereditary in his descendants. Sforza bore on his banner a quince (*Pomo cotogno*), the emblem of the town of Cotignola, where he was born. The Emperor Robert, of Bavaria, 1401, granted the lion rampant or (Fig. 135) to Sforza, at a time when, astonished at the

bravery of his band, who came to his assistance against the Duke of Milan, he said, "Io ti voglio donare un leone degno della tua prodezza, il quale colla man sinistra sostegna il cotogno, e minacciando colla destra il defende; e guai a chi lo tocchi!" ("I will give you a lion worthy of your bravery, which will support the quince with the left hand, and defend it with the right; and woe to him who touches it!")

SFORZA, FRANCESCO (+1466), fourth son of Muzio Attendolo, by right of his wife, Bianca Visconti, took possession of the state of Milan; and, having quelled all disturbances, he caused to be embroidered on his military surcoat a dog seated under a tree, with the



Fig. 136.—Francesco Sforza.

motto, *Quietum nemo me impune lacessit*, "When at rest, no one shall safely provoke me" (Fig. 136); meaning that he molested no one, but was ready to defend himself against any who dared to attack him.

SFORZA, GALEAZZO MARIA (+1476), son and successor of Francesco, used a most obscure device—a lion with a helmet on its head, seated before the burning branch (*tizzone*), and water-buckets of Galeazzo Visconti, with the word *Jovii*, "Belonging to Jove" (Fig. 137). This

tyrant fell by the hand of three conspirators, urged by a fanatic to imitate the example of those in ancient history who had perished in the extirpation of tyranny.



Fig. 137.—Galeazzo Maria Sforza.

His wife, BONA OF SAVOY, who was left, with the faithful Simonetta, guardian of his son, a child of eight years of age, took at his death, and had engraved upon her coins, a phoenix, with the motto, *Sola facta, solum deum sequor*, "Being made solitary, I follow only God."

This princess is thus introduced by the poet Accolti, lamenting her misfortunes :

" Rè padre, rè fratel, duca e consorte,
Ebbi, e in tre anni, i tre rapì la morte."

" I had a king for my father, a king for my brother, and a duke for my husband, and in three years death deprived me of the three."

SPORZA, LUDOVICO—the Moor, "*Il Moro*." Some imagine that Ludovico was called the Moor from his dark complexion, which is a mistake, for he was rather white and pallid. He took the name when he assumed as his device the mulberry-tree (Latin, *morus*), because that tree being the last to bud and the first to ripen its fruit, thereby avoiding cold and frost, is reputed the wisest of trees, and is the received emblem of prudence and cautious policy. Pliny says :

" Others again bee backward and slow both to bud and blossom ; but they make speed to ripen their fruit, as the Mulberie tree, which of civile and domesticall trees is the last that doth bud, and never before all the cold weather is past ; and therefore she is called the

wisest tree of all others : but after that she begins once to put forth buds, she dispatcheth her business out of hand, insomuch as in one night she hath done ; and that with such a force, that the breaking forth a man may evidently heare the noise.”¹

When Ludovico assumed the epithet of the Moor, the children in the streets used to call out, “Moro, Moro !” as he passed.

In the time of his prosperity he was wont to boast of having driven the French out of Italy, an enterprise of which he caused a puerile imitation to be made ; viz., a map of Italy full of cocks and chickens, and a Moor, with a broom in his hand, driving them away.

He likewise ordered a medal to be struck : on the reverse, a drooping lily, meaning Charles VIII., bitten by a viper, with the legend, *Così io Alco di Dio farò in Italia dei nemici Francesi*, “Thus will I, the instrument of God, do in Italy with its enemies, the French.”



Fig. 138.—Ludovico Sforza.

He also took for his device a castellated female figure, representing Italy, her robe covered with cities, and by her side a moorish servant with a brush in his hand (Fig. 138). “What means,” said the French ambassador to the duke, “that black servant who is brushing the castles on the dress?” Sforza replied, “To cleanse them from every vileness.” To which the acute ambassador rejoined, “Beware, my lord, lest the Moor, in using the brush, does not draw all the dust

¹ Book xvi., ch. 25.

upon his own back"—a true prognostic of his own fate. Deserted by the Swiss at the fatal battle of Novara, he was taken prisoner and conveyed to the castle of Loches, in Touraine, where he died after ten years' captivity. Thus was

"Ludovico il Moro
Dato in poter d' un altro Ludovico."
Orlando Furioso.

"Ludovico named
Il Moro, in our time has since proclaimed
Who by another Ludovico fell."
HOOLE'S Translation.

Ariosto alludes to the descent of Louis XII. into Italy :

"Pei mostra ove il duodecimo Luigi
Passa con scorta Italiana i monti ;
E svelto il Moro, pon li Fiordiligi
Nel fecondo terren già dei Visconti."
Orlando Furioso, Canto xxxiv.

" See ! the twelfth Louis from the hills descend,
And with Italian scouts his army bend
T' uproot the mulberry, and the lily place
In fruitful fields where ruled Visconti's race."

HOOLE'S Translation.

Ludovico had also the device of a serpent (alluding to the ensign of his family) gliding into a hedge. Motto, *Sed contra audentior ito*, "But, on the other hand, go on more boldly ;" *Tu ne cede malis*, "Do not yield to adversity," being understood.

BEATRICE D'ESTE, his wife. Among other donations to the church of Santa Maria delle Grazie,¹ to which Ludovico and his wife were liberal contributors, each gave splendid altar hangings. Upon those presented by Beatrice she caused to be embroidered her device, a sieve held by a hand on either side, with the motto, *Ti a mi, e mi a ti*, "Thou to me, and I to thee."

Beatrice is buried in the Certosa at Pavia, by the side of the empty cenotaph of Ludovico.

SFORZA, CARDINAL ASCANIO (+ 1505), youngest brother of Ludovico, after having used all his influence to promote the elevation of Roderigo Borgia (Alexander VI.) to the pontificate, found him to

¹ Better known as containing, in the refectory of the convent attached, the 'Last Supper,' or *Cenacolo*, of Leonardo di Vinci, painted 1493, by order of Ludovico, who made Leonardo fix his residence at Milan.

be the greatest enemy of his family, as it was through his machinations that Ludovico was expelled from Milan, and he never ceased persecuting the house of Sforza until they were deprived of their duchy and sent prisoners to France. Cardinal Ascanio took for device the eclipse of the sun, which is caused by the intervention of the moon stopping the sun's rays from falling upon the earth, with the motto, *Totum adimit quo ingrata refulget*, "It takes away the whole (light) from which it ungratefully shines."

An old device of the Sforza house was the bulb of a tulip about to shoot forth its leaves, with the motto, *Mit zeit*, or *Col tempo*, "With time" (Fig. 139). It is on the reverse of a medal struck upon the marriage of Francis II., last duke, with Christiana, 1533.



Fig. 139.—Sforza Badge.

CONTE DI SANTA FIORE, a lineal descendant of the great Sforza of Cotignola, bore at the battle of Scrivia a red standard semée of golden quinces. On a scroll was the motto, *Fragrantia durant, Herculea collecta manu*, "Their fragrance remains, gathered by the hand of Hercules,"—alluding to the golden fruit gathered by Hercules in the gardens of the Hesperides.

MONTFELTRO. *See URBINO.*

MONTLUC (BLAISE DE), Seigneur de (+ 1577), Marshal of France. This ferocious Gascon took for device, *Deo duce et ferro comite*, "God leading, and my sword following."

MONTLUC, JEAN DE (+ 1579), brother of the Marshal, Bishop of Valence, Ambassador to Queen Elizabeth. In reference to his various diplomatic labours, he took for motto, *Quæ regio in terris nostri non plena laboris?* (Virgil) "What region of the earth is not full of toil?"

MONTMAJEUR, JOSEPH COMTE DE (+ 1570), ambassador from Em. Philibert, Duke of Savoy, to Charles IX. His device was an eagle looking at the sun, with the motto, *Erecta ferar et non connivebo*, "I shall hold myself erect, and not blink," to show that his birth from a house so noble and illustrious, that he could, without being dazzled, sustain the highest fortune, and aspire to the highest honours that could be desired by a gentleman of his condition.¹

¹ 'Tombeaux Illustres.'

MONTMORENCI, ANNE DE (+ 1567), godson of Queen Anne of Brittany, fifth Constable of his name, "premier baron," and Grand Master of France, Knight of the Garter and St. Michael, Anne de Montmorenci was brought up from his youth with Francis I., who employed him upon the most important services of peace or war. So great were his services to Henry II., and so great the king's love for him, that, having raised him to a dukedom, and decorated him with every honour, he commanded that, when dead, their hearts, which had been united in life, should repose in the same tomb. Under Francis II. his favour changed, but not his fidelity. On the accession of Charles IX. he returned to France, and served against the Protestants, whom he defeated at Dreux, where he was taken prisoner, and at St. Denis, where his victory cost him his life. He fell, having received eight mortal wounds. His body was carried to Montmorency, where was erected one of the richest mausoleums of Europe; and his heart was placed at the Celestius, near that of his beloved master.

The Montmorenci's take their name from the valley of Montmorenci, near Paris. When Dionysius the Areopagite, in the reign of Trajan, arrived at Paris, he converted Lisbius de Montmorenci, first lord of the city, who afterwards suffered martyrdom. When the Franks spread over Gaul, Lisoye, the Lord of Montmorenci, was one of the first to make alliance with the conquerors; and as he was the first and most powerful lord of the Isle de France, he retained thenceforth the title of the first baron of France, and, after the baptism of Clovis, added that of "premier baron Chrestien," which has been transmitted to their descendants, who, to show that piety was dearer to them than glory and ambition, took for their war-cry, "Dieu ayde au premier Chrestien."

The Montmorenci arms are or, a cross gules (as a mark of the martyrdom of their ancestor) cantoned with sixteen alerions azure, augmented with four by Bouchard, Lord of Montmorenci, in memory of four imperial standards taken by him from the army of Otho II. on his defeat (978) near the River Aisne. Mathieu de Montmorenci added twelve more, in memory of as many ensigns won (1214) from Otho IV. at the battle of Bouvines.

The Montmorenci crest was a hound, with hanging ears, borne, it is to be presumed, by the family as a mark of fidelity to their kings, and in remembrance of the Order of the Dog, said to have been instituted by their ancestor, Lisoye de Montmorenci, who, on an assembly

of the states at Orleans, prevailed upon several knights to appear habited in a gold collar, with the figure of a dog, the emblem of fidelity, pendent thereto—the motto of the order being the same as their war-cry. The Order of the Cock is attributed to the same family.

The supporters of the Montmorenci arms are two angels, like those of the French kings. A fixed star,¹ with the word, ΑΗΛΑΝΩΣ² (*Aplanos*), “Without change or shadow of turning,” is the ancient and favourite device and motto of the family.

Anne de Montmorenci had five mottoes, besides the two he bore as Grand Master. *In mandatis tuis Domine semper speravi*, “I have always trusted in thy commandments, O Lord.”

Sicut erat in principio, “As it was in the beginning,” to show that the nobility of his house was such as to admit of no increase of honour; or that honour and prosperity had not changed his heart.

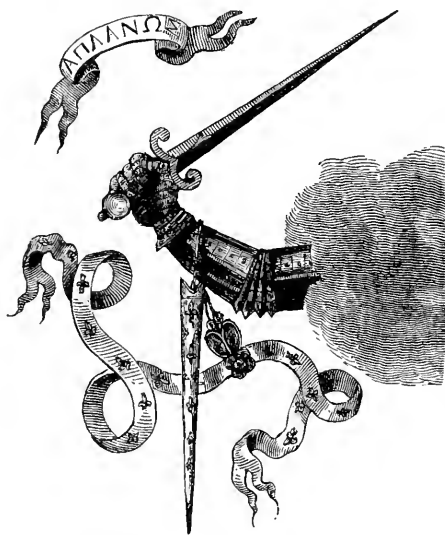


Fig. 140.—Constable Anne de Montmorenci.

When made Constable, he bore for device the armed hand issuing out of a cloud, with a naked sword, the fleur-de-lisé scabbard and belt

¹ The star without the motto appears upon the seal of Hervé de Montmorency, in the year 1186.

² “Sans fraude.”—PARADIN.

of the Constable hanging beneath (Fig. 140), with the motto, from Lucan,

*Armata tenenti,
Omnia dat, qui justa negat.*

“He grants everything who denies justice to him who holds arms—i.e., a successful combatant will not be content with his just rights, but will insist on more.”

“Un dextrochere armé de gantelets, issuant d’un nuage tenant, la pointe haute, l’épée de Connétable, qu’entoure une banderole sur lequel est le devise.”

He also used this device with “Aplanos,” the motto of his house, and two others:—*Fidus et verax in justitia judicat et pugnât*, “The faithful and true in justice judges and fights,”—a fitting motto for a Constable of France; also, *Dieu et mon grand service*.

The following epitaph was placed over Montmorenci’s heart in the Celestins at Paris:

“C’y dessous gist un cœur plein de vaillance,
Un cœur d’honneur, un cœur qui tout sçavoit,
Cœur de vertu, qui mille cœurs avoit,
Cœur de trois Rois et de toute la France,
C’y gist ce cœur qui fut notre assurance,
Cœur qui le cœur de Justice vivoit,
Cœur qui de force et de Conseil servoit,
Cœur que le Ciel honora dès l’enfance,
Cœur non jamais, ny trop haut, ny remis
Le cœur des siens, l’effroy des ennemis,
Cœur qui fut cœur du Roy Henry son Maistre,
Roy qui voulut qu’un sepulchre commun
Les enfermast après leur mort, pour estre
Comme en vivant deux mesmes cœurs en un.”

MORVILLIERS, JEAN DE (+1577), who succeeded Michel de l’Hôpital as Chancellor of France, bore for his device the harrow (Fig. 141) tied to the Pythagorean Y, a rebus of his name. *Mort-vie liés*, “Death and life united.” The harrow is the symbol of death, which makes all things equal, as the harrow breaks up and equalises the clods of the field. Père Menestrier states that in Rome, at the funerals of princes, cardinals, and other great personages, a harrow always figured in the ceremony, inscribed with the motto, *Mors æquat omnia*, “Death levels all things.” He saw it at the funeral of Queen Henrietta Maria, and others. Morvilliers’ motto was, *Hoc virtutis iter*, “This is the road to virtue.” The device of the harrow was also taken by William of Hainault (*see*), meaning that a prince may, by his wise

laws and good government, subvert bad principles, and crush those who resist his authority.

The letter Y is called the letter of Pythagoras, because that philosopher made it the symbol of life. The foot of the letter, he said, represented infancy, and as man gradually rises to the age of reason, he finds two paths set before him, the one leading to good, the other to evil—portrayed by the two forks of the letter.

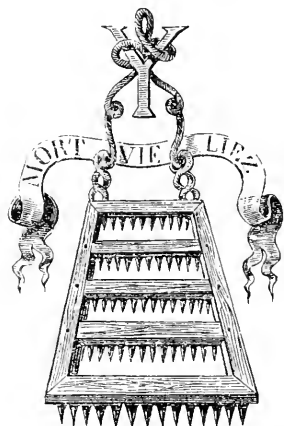


Fig. 141.—Chancellor de Morvilliers.

The Pythagorean Y forms part of the symbolic decoration of a carved mirror frame in the museum at South Kensington, an exquisite specimen of the Italian work of the sixteenth century. At the base is a tuft of acanthus leaves, into which is set a large letter Y, from which, on each side, springs an acanthus scroll, running to the top; and at their juncture is the device of a flaming grenade, on one side of which is the recording angel, on the other a human skeleton. Within the scroll are various animals; on the right (looking from the mirror) are the lion, unicorn, eagle, and others, symbolic of the virtues; and on the left, below the skeleton, the dog, ape, a satyr, &c., representing the vices of human nature. Each animal is accompanied by a capital letter, picked out in gold, forming the words *BONUM MALUM*. The composition, therefore, represents the life of man, with the choice of good or evil set before him. This mirror forms part of the *Soulage* collection, and is reported to have been the property of Lucrezia Borgia, which is probable, as the flaming grenade was the device of her husband, Duke Alfonso of Este.

NAPLES.—MANFRED (+1266), the usurper over the unfortunate Conradin. When Charles of Anjou approached, he resolved to die rather than yield. While in the act of adjusting his helmet, a silver eagle, which formed the crest, fell on his saddle-bow. *Hoc est signum Dei*, "This is the sign of God," he said, "I fixed this crest with my own hands, it has now fallen by chance." Immediately plunging into the thickest of the fight, but unable to rally his troops, he fell dead amidst a heap of enemies.¹

A vine trailing on the ground. Motto, *Juncta quiescam*, "Joined, I am at rest."

CHARLES OF ANJOU, King of Naples (+1309). Sawing a mountain. *In patientiâ suavis*, "In patience, sweetness,"—that is, by patience and gentleness the greatest difficulties may be overcome.

ROBERT THE GOOD, King of Naples (+1313), knowing that nothing would better conciliate the populace than the appearance of equality, caused to be portrayed in his apartment the swallow feeding



Fig. 142.—Robert, King of Naples.

its young (Fig. 142), with the motto, *Concordia regni*, "The concord of the reign," because when the swallow supplies its little ones with food, it never gives twice to one in preference to another.

Pliny says: "In feeding of their little ones, they keep a very good order and even hand, giving them their pittance and allowance by course one after another."²

Ripa also gives as an emblem of equality: "L'hirondelle que les

¹ Napier's 'Florence.'

² Book v., ch. 33.

Egyptiens ont prise pour un vray père de famille, qui partage également son bien à ses enfans ; à l'imitation de cet oiseau charitable, qui fait égale la portion de ses petits, et qui n'oste jamais rien à l'une pour le donner à l'autre."

The Egyptians, therefore, considered this bird as the symbol of a father who distributes his inheritance equally among his children ; or of a prince, who, making himself equal with his fellow-citizens, seeks neither pomp nor ambition.¹

Robert also bore for device a serpent, with a crown, twisted round a sword. Motto, *His ducibus*, "With these leaders."

LOUIS OF TARENTO, second husband of Queen Joanna, instituted the Order of the Knot, 1252. The badge of silk, gold, and pearls was tied in a knot upon the arm, and those who were invested with it made a vow to untie it at Jerusalem.

CHARLES OF DURAZZO (+1386), on the death of his brother Louis, caused Queen Joanna to be strangled. His device was a bar of iron beaten by hammers on an anvil, the sparks flying in all directions. Motto, *Faites moy raison*, a term used at banquets. The device probably alluded to the name Durazzo.

LADISLAUS (+1414), his son. With the object of conquering the whole of Italy and attaining the empire, took as his motto, *Aut Cæsar, aut nihil*, "Or Cæsar, or nothing" (see BORGIA, CÆSAR), with the lofty sounding title of King of Rome, which neither Goth, Lombard, nor Frank, from fear of the Eastern Empire, had ever ventured to assume. By the people he was called in derision, "Re guastagrano," because he ravaged the country without any serious attempt to conquer it.²

ALFONSO I. (V. OF ARAGON, *see*), the Wise or the Magnanimous (+1458). Adopted by Joanna II., who wavered in her choice between him and his rival, René of Anjou. Alfonso was very studious ; he always carried Cæsar's Commentaries about with him, and slept with books under his pillow.

He had for device an open book, without a motto, to denote, either that the perfection of the human intellect is a knowledge of the arts and sciences, or that it is the duty of a king to know everything. Also, a ship and the pole-star. Motto, *Buena guia*, "A good guide."

¹ Ripa, 'Iconologie des Chevaliers.' Paris, 1681.

² Napier.

RENÉ, titular King of Naples. *See* ANJOU.

FERDINAND I. (+1494), illegitimate son of Alfonso. When the Duke of Sessa, who had joined the party of John of Anjou, son of René, was in his power, Ferdinand refused to put him to death, but condemned him to imprisonment, saying that he would not imbue his hands in the blood of his relatives. He then took for device the ermine, surrounded by a wall of mud, with the motto, *Malo mori quam fœdari*, "Better to die than be sullied."¹

"Whose honour, ermine-like, can never suffer
Spot, or black soil."

BEAUMONT AND FLETCHER. *Knight of Malta.*

ALFONSO II., son of Ferdinand I., resigned 1495 to his son Ferdinand II., and embarked for Sicily to a villa of his mother-in-law, the Queen Dowager of Naples, and sister of Ferdinand of Spain.

The day of the battle of Campo Morto, near Velletri, he displayed upon his standard, three heavenly diadems united together with the word, *Valer*, "Valour," to signify that on that day great valour would be displayed.²

After the death of Alfonso, who, from the wars of Charles VIII., had been obliged to impose grievous taxes upon his subjects for the defence of his kingdom, the Neapolitans set up for device a broken lance, with the motto from the Psalms, *Laqueus contritus est, et nos liberati sumus*, "The snare is broken, and we are delivered,"—meaning that by the death of Alfonso they were freed from servitude.

FERDINAND II., his son (+1496). To show that his generosity and mercy were the effects of his naturally good disposition, he took a mountain of adamant, of which all the points are crystallized or formed in regular facets by nature, with the motto, *Naturæ non artibus opus*, "The work of nature, not of art."

FREDERIC (+1501). Uncle of Ferdinand II. When menaced by Louis XII., he refused to buy the protection of Alexander VI. by marrying his daughter to Cæsar Borgia. The disgraceful and treacherous partition of his dominions by France and Spain, 1501, left him without a kingdom. Capua was taken, and Frederic retired for six months with his family to Ischia. Louis XII. granted him a

¹ Alfonso XI., King of Castile, had the same device and motto. In a MS. book of Ferdinand the motto, *Probanda*, is with the ermine. Also, *Nunquam*, "Never."

² Ferdinand IV., King of Castile, had the same device and motto.

pension, with the title of Duke of Anjou, and Frederic died at Tours, 1504. Two years after the partition, Ferdinand the Catholic made himself master of the whole.

He caused to be struck a medal, upon which was represented a book in flames, lettered MCCCCXCV, and surmounted by the crown of Naples (Fig. 143), with the motto, *Recedant vetera*, "Let old things pass away, and let all things be new" (*et nova sint omnia*),—meaning

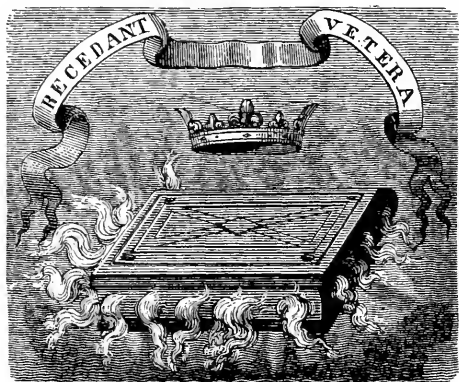


Fig. 143. — Frederic, King of Naples.

either that he intended to establish a better order of things, or that he generously forgave his enemies all the political offences of the year 1495, which he did, inasmuch as, upon his accession, he did not punish those among his nobles who had espoused the Angevine cause, but restored them to their domains.

NASSAU, ENGELBERT, Count of (+1504), was made prisoner when fighting by the side of Charles the Bold at Nancy, and he afterwards proved himself the faithful adherent to his daughter Mary. His motto, *Ce sera moy Nassau*, was also borne by his successor, Henry, Count of Nassau (+1538).

NASSAU, WILLIAM OF. *See* ORANGE.

NASSAU, MAURICE OF. *See* ORANGE.

NASSAU, PHILIP WILLIAM OF, Prince of Orange (+1618). His motto, *Sustinendo progredior*, "In sustaining I go forward."

NASSAU, JOHN LOUIS, Count of (+1653). *Dulce et decorum est pro Christe et patria mori*, "Sweet and beautiful it is to die for Christ and our country."

NAVARRÉ, JEANNE DE. *See* JEANNE.

NAVARRÉ, ARMS OF. The chains¹ which form the arms of Navarre, are said to be derived from those which defended the camp of the Moorish king defeated by Sancho of Navarre; but Menestrier² shows that, like the majority of the ancient coats, it is simply a canting one; such a chain being called in Navarre, *una varra*, and, in the patois of the country, the *u* being dropped, *na varra*, therefore assimilating completely with the name of the kingdom. The oak was one of the badges of Navarre.

NAVARRÉ, PIERO DI, the Vauban of his age, a Biscayan general. Having learned the art of mining from the Genoese, and improved upon it himself, he accompanied Gonsalvo of Cordova to Naples, was at Cerignola, and made his first successful trial at the siege of the Castel dell' Uovo. Navarro was made prisoner at the battle of Ravenna, and his avaricious sovereign, Ferdinand the Catholic, refused to pay his ransom. On the accession of Francis, he found Navarro still languishing in prison, and paid his ransom (20,000 crowns of gold); but Navarro, before he would accept the bounty of the king, again addressed himself to his old master, even now entreating him to be liberated and placed in his former employ. On the relentless refusal of Ferdinand, Navarro transmitted to him a resignation of all the grants made to him as a reward for his services, and took an oath of allegiance to the French monarch, to whom his talents and experience were of singular service, and to whom he ever after retained unshaken fidelity.³

Before accepting his bounty, Navarro passed into the service of Francis I.: directs the passage of the Alps, is at Marignano and Bicocca. Was taken prisoner at Aversa; and Charles V., who never forgave desertion to the enemy, is said to have caused him to be smothered in prison, in the Castel dell' Uovo, at Naples, 1528. No captain of his age so well understood the art of sieges and fortifications. He and Lautrec are both buried in the church of St. Maria Nuova, at Naples.

In consequence of his skill in mining, by which he blew up the Castel dell' Uovo and other fortresses, Giovio gave him for device a pair of ostriches with their eyes fixed upon their eggs, it being said

¹ Gules, a cross and saltire of chains, and sometimes to an orle (sometimes to a affixed to an annulet in the fess point, double orle).

² 'Origine des armoiries et du Blazon.'

³ Roseec, 'Leo X.'

that the ostrich never hatches her eggs by sitting upon them, but by the rays of light and warmth from her eyes (Fig 144). Motto,



Fig. 144.—Peter of Navarre.

Ab aliis virtute valemus, “From others (from other sources) we prevail in valour.”

“With such a look, as fables say,
The mother ostrich fixes on her eggs,
Till that intense affection
Kindle its light of life.”

SOUTHEY, *Thalaba*.

“Virtù diversa, inusitata e nova
Hanna da gli altrui Augei veracemente
Gli Struzzi; che non mai covano l’ova:
Ma quelle rimirando fissamente,
Pur che da gli occhi lor discenda e piova
Calor si vivo, e vigor si possente,
Ch’infonde dentro lor spirito e possa,
E ne nascon gli Augei con carne e ossa.”

DOLCE.

NERLI, FRANCESCO, Cardinal (+ 1670). A Florentine, Latin secretary to Innocent X., Alexander VIII., and Clement IX. A branch of coral¹ rising out of the water, which plant from white, its

¹ “Sic et corallum, quo primum contigit auras
Tempore, durescit; mollis fuit herba sub undis.”

OID.

“So coral, soft and white in ocean’s bed,
Comes harden’d up in air, and glows with red.”

DRYDEN’S *Translation*.

natural colour, becomes red when exposed to the rays of the sun; Motto, *A corde leuconde chromate erythror*,¹ referring probably to his being raised to the dignity of cardinal² (Fig. 145).

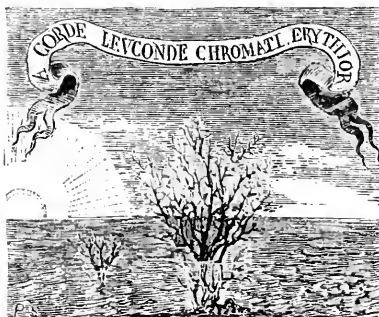


Fig. 145. — Cardinal Nerli.

Cardinal Borghese had the same device, with the motto, *Conspecta rubescunt*, "When seen, they grow red." See also VISCONTI, Cardinal.

Pliny states: "Corall resembleth a bush or shrub in forme, and of it selfe within the water, is of colour greene. The berries thereof under the water be white and soft; no sooner be they taken forth, but presently they wax hard, and turne red: much like bothe in shape and in bignesse to the grains or fruit of the gentle garden corneil tree."³

"Ses fruits sont sous l'eau blancs et tendres, tirez dehors incontinent s'endurcissent, et deviennent rouges, de sorte que de figure et de grandeur ressemblent aux cornoilles domestiques."⁴

ORANGE, RENÉ OF CHALONS, Prince of (+ 1544). Son of Henry, Count of Nassau, and nephew by his mother of Philibert, Prince of Orange, who left him his principality. Killed at the siege of Saint Dizier, he appointed as his successor William of Nassau, his cousin-german, founder of the Republic of the United Provinces. Motto, *Je maintiendray Chalon*.

At the battle of St. Aubin du Cormier, when the army of Francis, Duke of Brittany, was defeated, all who wore the black cross of Brittany were executed on the spot by the conqueror. The Prince

¹ Not translatable as it stands. Probably it means, as suggested by Mazzuchelli, "Originally white—red from solar colour,"—i.e., influence.

² This device is on the reverse of two

medals engraved in the Museum Mazzuchellianum, T. ii., tav. cxxii., Nos. 4, 5.

³ Book xxxii., ch. 2.

⁴ Matthioli, 'Commentaire sur Dioscoride.'

of Orange, who was attempting to rally the fugitives, finding himself alone in a wood, tore from his breast the black cross and cast himself upon his face among the slaughtered heaps of the Germans whom Maximilian had sent to the aid of his affianced bride; but he was recognised by the "écrevisse" which he bore as his badge, and carried off prisoner.

ORANGE, HOUSE OF.—WILLIAM OF NASSAU, Prince of Orange. Elected Stadtholder, 1579; fell, 1584, by the hand of the assassin, Balthazar Gerard. One of the noblest characters in modern history; to him the republic of the Seven United Provinces owes its foundation.

After the taking of Brill, and William's subsequent successes, he caused a medal to be struck, 1572, bearing on the reverse a poplar tree, with the words of Turnus from the 'Æneid,' *Audaces fortuna juvat*, "Fortune favours the brave." The poplar being a tree that lives best in marshes, was especially appropriate as the emblem of Holland.

Another of William's mottoes was, *Usque quo fortuna*, "Thus far fortune,"—i.e., "So far, whither fortune leads."

He also bore on some of his standards the pelican, on others the motto, *Pro lege, grege, et rege*, "For the law, the people, and the king." As says the poet Burns—

"For while we sing, 'God save the king,'
We'll ne'er forget the people."

The same motto was used by William's son and successor, Maurice of Nassau, the defender of his country at

"Ostend's bloody siege, that stage of war,
Wherein the flower of many nations acted,
And the whole Christian world spectators were."

BEAUMONT AND FLETCHER, *Love's Cure*.

But to whom posterity can never pardon the execution of the aged Barneveldt, or the persecution of the followers of Arminius.

William's customary device was a kingfisher building its nest upon the sea (Fig. 146). Motto, *Sævis tranquillus in undis*, "Tranquil in boisterous waves,"—meaning that he remained as serene and unruffled amidst the political storms that surrounded him as the fabled halcyon on the waters of the ocean.

The kingfisher, say the naturalists, waits for those days in the

winter solstice, called the summer of St. Martin,¹ during which period the ocean is perfectly calm to build her nest.



Fig. 146.—William of Orange. From a medal.

Dryden thus translates Ovid's description of Alcyone—

“Seven days sits brooding on her floating nest;
A wintry queen; her sire at length is kind,
Calms every storm, and hushes every wind;
Prepares his empire for his daughter's ease,
And for his hatching nephews stills the seas.”

DRYDEN.

And again, Drayton—

“The halcyon, whom the sea obeys,
When she her nest upon the water lays.”

Noah's Flood.

Pliny thus describes the habits of the kingfisher:—“They lay and set about midwinter, when daies be shortest, and the time whiles they are broodie is called the Halcyon daies; for during that season, the sea is calm and navigable, especially in the coast of Sicilie. In other ports also the sea is not so boisterous, but more quiet than at other times: but surely the Sicilian sea is very gentle, both in the straights and also in the open ocean. Now about seven daies before midwinter, that is to say, in the beginning of December, they build; and within as many after, they have hatched. Their nests are wonderously made,

¹ The Maid of Orleans says to the Dauphin of France, when foretelling her successes:

“Expect Saint Martin's summer, halcyon days,
Since I have entered into these wars.”

King Henry VI., 1st Part, Act i., sc. 2.

That is, expect prosperity after misfortune, fair weather after winter has begun.

in fashion of a round ball, the mouth or entrie thereof standeth somewhat out, and is very narrow, much like great sponges."¹

When the kingfisher is engaged in hatching her young, the sea is believed to remain so calm that the sailor ventures his bark upon the main with the happy certainty of not being exposed to a storm.

"As calm as the flood
When the peace loving haleyon deposits her brood."

COWPER.

"Haleyns of all the birds that haunt the main,
Most loved and honour'd by the Nereid train."

THEOCRITUS, Idyll vii. FAWKE'S Translation.

The brothers Sinibaldo and Ottoboni Fieschi, of Genoa, used the device of two kingfishers sitting on their nest, with the motto, *Nous savons bien le temps*, when they were waiting a favourable opportunity for joining the party of the Emperor against the French.

Other mottoes for the kingfisher: *Occasio omnium rerum optima est*, "Opportunity is the best of all things." *Sat cito, si sat tempestive*, "Soon enough, if fitting enough."

On the mausoleum of William of Orange, at Delft, are his various emblems, the kingfisher with its motto. Two anchors, with, *Je maintiendrey*. Scales upon an altar, motto, *Je maintiendrey pieté et justice*; and an open Bible, motto, *Te vindice tuta libertas*, "With thee guarding it, liberty is safe."

Each of these emblems is placed twice round the monument.

THE GUEUX. To this period belongs the celebrated confederacy of the Gueux, who assumed the well-known device of the beggar's wallet. The elegant author of the 'Life of Philip II.' thus relates its origin:

"At one of the banquets given at Culemborg House, when three hundred confederates were present, Brederode presided. During the repast he related to some of the company, who had arrived on the day after the petition was delivered, the manner in which it had been received by the duchess. She seemed at first discontented, he said, by the number of the confederates, but was reassured by parliament, who told her 'they were nothing but a crowd of beggars.' This greatly incensed some of the company, with whom, probably, it was too true for a jest. But Brederode, taking it more good-humouredly, said that he and his friends had no objection to the name, since they were ready at any time to become beggars for the service of their king and country. This sally was received with great applause by the guests, who, as they drank to one another, shouted forth, *Vivent les Gueux*, 'Long live the beggars.'

"Brederode, finding the jest took so well, an event, indeed, for which he seems to

¹ Book x., ch. 32.

have been prepared, left the room, and soon returned with a beggar's wallet and a wooden bowl, such as was used by the mendicant fraternity in the Netherlands. Then pledging the company in a bumper he swore to devote his life and fortune to the cause. The wallet and bowl went round the table; and, as each of the merry guests drank in turn to his confederate, the shout arose of *Vivent les Gueux*, until the hall rang with the mirth of the revellers.¹

"It happened that at the time the Prince of Orange and the Counts Egmont and Horn were passing by on their way to the council. Their attention was attracted by the noise, and they paused a moment, when William, who knew the temper of the jovial party, proposed they should go in, and endeavour to break up their revels. 'We may have some business of the council to transact with these men this evening,' he said, 'and at this rate, they will hardly be in a condition fit for it.' The appearance of the three nobles gave a fresh impulse to the boisterous movements of the company, and as the new comers pledged their friends in the wine cup, it was received with the same thundering acclamations of *Vivent les Gueux*.

"This incident, of so little importance in itself, was afterwards made of consequence by the turn that was given to it in the prosecution of the two unfortunate noblemen who accompanied the Prince of Orange.

"It (name of Gueux) soon was understood to signify those who were opposed to the government, and, in an under sense, to the Roman Catholic religion. In every language in which the history of these acts has been recorded—the Latin, German, Spanish, or English—the French term Gueux is ever employed to designate this party of malcontents in the Netherlands.

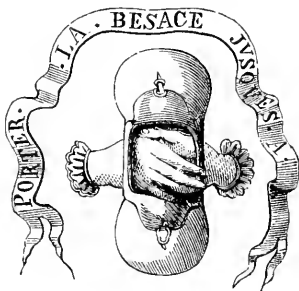


Fig. 147.—Badge of the Gueux.

"It now became common to follow out the original idea by imitations of the different articles used by mendicants. Staffs were procured, after the fashion of those in the hands of the pilgrims, but more elaborately carved; wooden bowls, spoons, and knives became in great request, though richly inlaid with silver, according to the fancy or wealth of the possessor.

"Medals, resembling those stuck by the beggars in their bonnets, were worn as a

¹ Each threw some salt into his goblet, and repeated this impromptu distich:

"Par le sel, par le pain, par le besache,
Les Gueux ne changeront quoy qu'on s'y fache."

P. PAYEN (quoted by MOTLEY).

badge;¹ and the Gueux penny, as it was called—a gold or silver coin—was hung from the neck, bearing on one side the effigy of Philip, with the inscription, *Fideles au roi*, and on the other two hands grasping a beggar's wallet (Fig. 147), with this for the legend, *Jusques à porter la besace*, 'Faithful to the king, even to carrying the wallet.' Even the garments of the mendicants were affected by the confederates, who used them as a substitute for their family liveries; and troops of their retainers, clad in the ash-grey habiliments of the begging friars, might be seen in the streets of Brussels and the other cities of the Netherlands."²

The arms of the province of Zealand are a lion rising out of the waves. Motto, *Luctor et emergo*, "I struggle and ~~keep~~^{rise} above water." When Queen Elizabeth concluded a treaty with the United Provinces, they added, *Authore Deo, favente regina*, "God being the author, and the Queen the promoter;" i.e., By the mercy of God and the favour of the Queen.

ORANGE, FREDERICK HENRY OF NASSAU, Stadtholder (+ 1647). He took for motto, *Patri Patriæque*, "To his father and his country," to show that he devoted himself to the memory of the one and to the service of the other.

See SPAIN, Charles V., note, and MARGUERITE DE VALOIS.

ORANGE, MAURICE OF NASSAU, Prince of. Immediately after his father's death, he assumed for his device a fallen oak, with a young sapling springing from its root. His motto, *Tandem fit sureculus arbor*, "The twig shall yet become a tree."³

ORANGE, WILLIAM III. (+1701). On his being made Stadtholder, in 1672, a medal was struck, having on the reverse Pallas holding a buckler charged with a poplar; on her left, an altar on which a phoenix is consumed, and on her right, an orange tree. *Nec sorte, nec fato*, "Neither by lot nor by fate," but a just tribute to his merit, which was triumphant, and owed nothing to chance or destiny.

ORLEANS, LOUIS, Duke of, see BURGUNDY.

ORLEANS, VALENTINE, Duchess of. See MILAN, VISCONTI, VALENTINE.

ORSINI OF ROME. Arms, bendy of six argent and gules. On a chief argent a rose gules. Device, a bear:

"L' orsa rabioso, con gli orsaci suoi."

PETRARCH.

This ancient family, always in perpetual rivalry and discord with

¹ No. 3451. "A small oval badge, silver gilt, with portrait of Philip II., of Spain, and the legend, *En tout fideles au Roy*; and on the reverse, two mitted

hands, and two beggars' wallets, with the legend, *Jusques à porter la Besace*."—*Bernal Catalogue*.

² Prescott's 'Philip II.,' vol. ii., 14.

³ Motley's 'United Netherlands.'

the Colonna and Savelli, with whom they were often in arms in the middle of the city, bore for device a bear, from whose nostrils issued the smoke of their breath, with the motto, *Horrent commota moveri*, "The moved abhor the moving."

But when the Italian families began to form themselves into factions, so that in the time of the Emperor Frederic II., the Milanese were divided into Visconti and Torriani; Genoa, into Adorni and Fregosi; Florence, into Guelfs and Ghibelines; and the Roman families, into the Colonnese and Orsini; the Orsini took for device the



Fig. 148.—Device of the Orsini.

bear with an hour-glass (Fig. 148), and the motto, *Tempus et hora*, "Time and the hour." Some attribute this device to the Orsini lords, when they separated themselves from Cæsar Borgia.

The Cæsarini family had the device of a column with an eagle, their arms, upon the top, and a bear chained at the base, upon which was made the distich :

"Redde aquilam Imperio, columnam redde Columnis,
Ursuio ursam, sola catena tua est."

"Restore the eagle to the Emperor, the column to the Colonnas,
The bear to the Orsini—chains are yours alone."

ORSINI, OLYMPIA. A flame ascending, *Deorsum nunquam*, "Downward never."

Claudia Rangone used the same device and motto.

ORSINI, FLAVIO (+ 1698). Cultivated poetry, oratory, music,

mathematics, painting, and sculpture. He took for device a bear sucking its paws, to imply that he fed upon the resources of his own



Fig. 149.—Flavio Orsini.

mind, as the bear fattens on his own paws (Fig. 149). Motto, *Ipse alimenta sibi*, "Himself his own nourishment."

"They lye
Just like a brace of bear-whelps, close and crafty,
Sucking their fingers for their food."

BEAUMONT AND FLETCHER, *Bonduca*.

He also took the Orsini rose, with the motto, *Suavis et aspera*, "Sweet and rough."

ORSINI, FELICE, wife of Marcantonio Colonna. Her device was the constellation of the Little Bear. Motto, *Sine occasu felix*, "Happy with no setting,"—alluding to his name and surname.

A house on fire, *Opes, non animam*,¹ "Wealth, not soul." That is, the fire deprived me of my goods, but not of my heart.

ORSINI, CARLO. See CHABOT.

ORSINI, VIRGINIO, Prince of Bracciano (+ 1497), was, from his riches, the number of his followers, and his noble house, one of the first princes of Italy. Grand Constable of Naples, and general to Ferdinand and Alfonso II., with the Count of Pitigliano, at

¹ "Opes fortuna auferre, non animum potest."

SENECA, in *Medea*.

Nola.¹ He afterwards joined Charles VIII. Was made prisoner by Ferdinand, with the Count of Pitigliano, at Nola, and confined in the Castel dell' Uovo, where he died.

When Cardinal Ascanio Sforza and the Colonna lords returned to the service of the King of Naples, first Prospero then Fabrizio, Virginio was invited, with great rewards, to join them; but to his own dishonour, and to the disappointment of the Orsini lords, he accepted the pay of Charles VIII., saying, in reply to their remonstrances, "I am like the camel,² which, by nature, when it reaches a river, does not drink the water until by putting its foot into it, it has rendered it muddy." Hence the device given to him of a camel stirring up the mud in a stream previous to drinking, with the motto, *Il me plait la trouble*, "I delight in troubled waters."

On his shield, Virginio bore the house-leek. Motto, *La virtù fa*.³

As a member of the Furfurario Academy, whose emblem was a corn-mill, he took a sword in a heap of bran, with the motto, *A tempo*. As the sword in time of peace is laid in bran to keep it from rusting, so he occupied his repose from war in literary pursuits.

ORSINI, LEONE, Bishop of Frejus. The burning of Hercules upon Mount Ceta, *Arso il mortale, al ciel n'andrà l'eterno*. See ACADEMIES, INFIAMMATI.

ORSINI, LAELIO. Constellation of the Little Bear. Motto, *Sicut in cælis*, "As in heaven,"—implying, that as the Little Bear⁴ never hides itself in the ocean, so he on earth will never descend to any low action.

"Around the axle of the sky,
The Bear, revolving, points the golden eye;
Still shines exalted in th' ethereal plain,
Nor battles his blazing forehead in the main."

POPE'S *Homer*.

"The Bears that dread their flaming lights to lave,
And slowly roll above the ocean wave."

DRYDEN, *Georgic* i.

¹ "Celuy jour mesme, par manière
subtille,
Fut prins à Nosl le domp Seigneur
Virgile [Virginio Orsino];
Semblablement le comte Petelinne
Qui aux François cuydoit faire de
l'asne."

VERGIER D'HONNEUR.

² "When they take occasion to drinke
and meet with water, they fill their skin
full enough to serve both for the time

past and to come; but before they drinke,
they must trample with their feet to raise
mud and sand, and so trouble the water;
otherwise they take no pleasure in their
drinking."—PLINY, book viii., ch. 18.

³ "La virtù fa sempre vivo."

PETRARCH.

⁴ Polar star, which never sets. *Mas
veiente nungum*, "None more watchful
than he."

“ La verso il freddo plaustro un lume splende,
 Che non mai dentro a l' ocean s'asconde.
 A lui sempre si volge a lui estende
 Pietra, cui sal virtù natura infonde.
 Lume simile il mio pensiero accende,
 Che mi svia ratto col suo bello altronde :
 Virtù, che mai non cede ù la mia scorta,
 Che seco al ciel per dritta via mi porta.”

C. CAMILLI.

ORSINI, NICOLÒ, Conte di Pitigliano (+ 1510). One of the mercenaries in the pay, in turn, of the Pope, the French, and the Neapolitan kings. General, with Alviano, of the Venetians during the League of Cambray, he showed himself to be as cool and deliberate as his confederate was rash and imprudent. He took for device an iron dog collar, with spikes like those placed round the necks of the shepherds' mastiffs, to defend them from the bite of the wolves. Motto, *Sauciat et defendit*, “He wounds and defends.”

ORSINI, Duke of Paliano. An owl, with the motto, *Sortem ne despice fati*, “Despise not the lot of fate.”¹ The owl was a symbol of death. The Ethiopians, when they wished to pronounce sentence of death upon a person, carried to him a table, upon which an owl was painted, when the guilty man saw the notice, he was expected to destroy himself with his own hand.

Shakspeare always gives the owl as portending death :

“ Out on ye owls ! nothing but songs of death !”

King Richard III., Act iv., sc. 4.

Macbeth says :

“ It was the owl that shriek'd, that fatal bellman

Which giv'st the stern'st good night.”

Act i., sc. 2.

“ And boding scritch owls make the concert full.”

Henry VI., 2nd Part, Act iii., sc. 2.

Pliny says : “The scritch-owle betokeneth alwaies some heavie newes, and is most execrable and accursed, and namely in the presages of publicke affaires. He keepeth ever in the deserts ; and loveth not onely such unpeopled places but also that are horrible hard of accesse.

¹ The crow was also given for an unlucky device to the Duke of Paliano.

Pliny says : “These birds, crows and rooks, all of them keep much prattling,

and are full of chat, which most men take for an unluckie signe and presage of ill fortune.”—Book x., ch. 12.

In summe, he is the verie monster of the night, neither crying, nor singing out cleare, but uttering a certaine heavie grone of dolefull moning. And, therefore, if he be seene either within citties or otherwise abroad in any place it is not for good, but prognosticateth some fearfull misfortune."¹

PALADINS OF CHARLEMAGNE. Their imaginary bearings, as given by Paolo Giovio, are as follow :

Rinaldo	.	.	.	.	Lion fretty.
Olivier	.	.	.	.	Griffin.
Astolfo	.	.	.	.	Leopard.
Ogier the Dane	.	.	.	.	Ladder.
Solomon de Bretagne	.	.	.	.	Chequers.
Ganes	.	.	.	.	Peregrine falcon.

PALLAVICINO, SFORZA. A weasel eating rue before it fights against a serpent. Motto *Cautius pugnât*, "He fights the more carefully." So Pallavicino, before he went to fight against the Turks, provided himself with good armour and a valiant heart. Also, the hydra, with the motto, *Utcunque*, "In whatever way soever,"—however he might fight, he would come out victorious.

PESCARA, Marquis of. See AVALOS, FRANCESCO.

PEREZ, GONSALVO. The Minotaur (Fig. 150) in the labyrinth. *In silentio et spe*, "In silence and hope."²

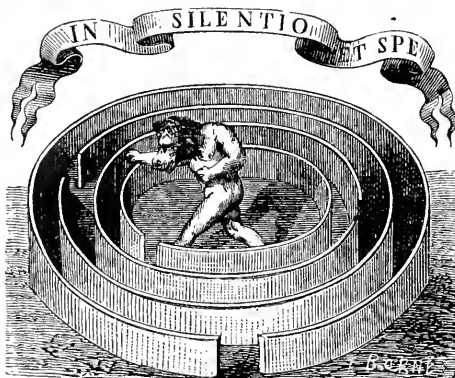


Fig. 150.—Gonsalvo Perez.

PANVINIO, ONUFRIO, OF CREMONA. A bullock standing between an

¹ Book x., ch. 12.

² *In silentio et spe sit fortitudo nostra*,

"In quietness and in confidence shall be your strength."—Isaiah xxx. 15.

altar and a plough. Motto, *In utrumque paratus*, "Prepared for both."¹

"Whatever sky's above me,
Here's a heart for every fate."

BYRON.

PASQUIER, ETIENNE (+1615), the formidable adversary of the Jesuits. *Genio et ingenio*, "By talent and wit."

PICCOLOMINI OF SIENA. The arms of this family are argent, a cross azure charged with three silver crescents, from whence many of their devices were taken. Nicolo Piccolomini bore a crescent, with the words, *Sine macula*, "Without spot" (Fig. 151); Ascanio, with the motto, *Plena luna proxima*, "The full moon near at hand," in expectation of being raised to the pontificate. Enea Silvio Piccolomini (Pope Pius II.), and his nephew, Francesco (subsequently Pope Pius III.), both adopted the crescent, with the motto, *Olim plena*, "Formerly full." Pius II. had also a hand holding Aaron's rod. Motto, *Insuperata floruit*, "It flowered unhoped for,"² alluded to his unexpected elevation.



Fig. 151.—Nicolo Piccolomini.

Pius III. likewise bore a hand holding a scourge and a branch of laurel, with the motto, *Pœna et premium*, "Punishment and reward."

PICCOLOMINI, Duke of Amalfi, having been made by his brother-in-law, the Marchese del Vasto, General of the Light Horse during the war in Piedmont, took for device, in token of his vigilance, a crane with his left leg raised, and a pebble in its claw—a remedy against sleep (Fig. 152), with the motto, *Officium natura docet*, "Nature teaches its office" (i.e., use). Pliny says of these birds: "They maintain a set watch all the night long, and have their sentinels. These stand upon one foot, and hold a little stone within the other, which, by falling from it if they should chance to sleepe, might awaken them, and reprove them for their negligence. Whiles these watch all the rest sleepe, couching their heads under their

¹ 'Æneid,' ii. 61.

² "Aaron's rod that brought forth

buds, and bloomed blossoms, and yielded almonds."—Numbers xvii. 8.

wings; and one while they rest upon the one foot, and otherwiles they shift to the other."¹

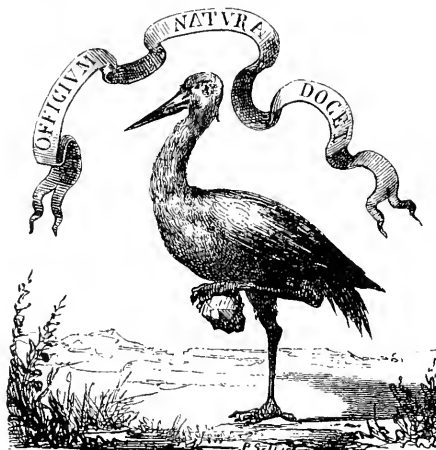


Fig. 152.—Duke of Amalfi.

The device of the crane has been used with other mottoes implying vigilance, *Non dormit qui custodit*, "He that is keeper is no sleeper;" and *Amat victoria curam*, "Victory requires caution;" *Pour vaincre, il faut veiller*. Also, *Nunquam decidet*, "He will never fall;" *Ut alii dormiant*, "That others may sleep;" *Una omnibus*, "One for all."

PICCOLOMINI, ALESSANDRO. A laurel struck in a clear and cloudless sky. Motto, "Sotto la fe del ciel, e l' aere chiaro
Tempo non mi pareo da far riparo."

PICCOLOMINI, ASCANIO, Cardinal. Two buckets in a well. *Altera levatur*, "The other (or second) is raised."

PICCOLOMINI, CLEMENTE. The herb *Lunaria* (Moonwort, or Honesty) and the moon. Motto, *Tu mihi quodecunque*, "Thou to me whatsoever." Probably an *impresa d'amore*, signifying in the concluding lines of a sonnet by Bembo,

" . . . mi giro
Pur sempre a voi com' eliotropo al sole."²

"I turn always to thee, as the heliotrope to the sun."

See, also, HAGENBACH.

¹ Book x., ch. 23. The Craustoun (cranes-stone) crest is a crane dormant, holding a stone in his foot. Border motto, *Thou shalt want ere I want*.

"He marked the crane on the Baron's crest."—*Lay of the Last Minstrel*.

² The heliotrope and sun motto, *Mens eadem*, "The same mind" (Ever the same), of Aurelio Porcclaga, conveys the same meaning.

PIETRA, COUNT CLEMENT, being in love with a lady, whom he was obliged to leave, he bore for device an elephant, who, finding itself pursued by the hunters, and knowing it is hunted only on account of its teeth, beats them against a tree until they drop off. The motto from Petrarch, *Lasciai di me la miglior parte a dietro*, "I left the best part of myself behind."

"When they chanced to be environed and compassed round about with hunters, they set foremost in the ranke to be seene, those of the hearde that have the least teeth; to the end that their price might not be thought worth the hazard and venture in chase for them. But afterwards, when they see the hunters eager and themselves over-matched and wearie, they breake them with running against the hard trees, and leaving them behind, escape by this raunsome as it were, out of their hands."¹

In love with a lady named Laura, he took the crow fighting the chameleon, which, being wounded and poisoned by its enemy, as an antidote takes and eats the fruit of the laurel. Motto, *Hinc sola salus*, "Hence alone safe," showing that Laura was the only cure for his wounds.

"The raven, when he hath killed the chameleon and yet perceiving that he is hurt and poysoned by him, flieth for remedie to the laurele, and with it represseth and extinguisheth the venome that he is infected withall."²

PIETRA, COUNT BRUNORO, IL VECCHIO. An old stork in its nest with its little ones, which are bringing it food. Motto, *Antipelargiam serva*, "I reserve (or guard) the stork." This device was given to him by Maximilian Sforza, who had been much assisted by Brunoro.

"The indulgent storke, who builds her nest on hye
(Observ'd for her alternat pietie),
Doth cherish her unfeather'd yong and feed them,
And looks from them the like, when she should need them,
(That's when she grows decrepit, old and weake).
Nor doth her pious Issue cov'nant breeke;
For unto her bee'ng hungry, food she brings,
And being weake, supports her on her wings."

T. HEYWOOD, *The Hierachie of the blessed Angells.*

Lib. 8. *The Arch Angell*—London, 1635.

¹ Pliny, book viii., ch. 3.

² Book viii., ch. 27.

"The Stork's an emblem of true piety;
 Because, when age has seized and made his dam
 Unfit for flight, the grateful young one takes
 His mother on his back, provides her food,
 Repaying thus her tender care of him,
 Ere he was fit to fly."

BEAUMONT.

"Of this kind nature they are, that the young will keepe and feed their parents when they be old, as they themselves were by them nourished in the beginning."¹

Being captain of the horse in Piedmont, Brunoro took an eagle flying towards the sun, and, like Icarus, burning its wings. Motto, *Aude aliquid dignum*, "Dare something worthy of you."

When he went to the Siennese war, he bore on his flag a bird called Seleucida,² sent by Providence to the inhabitants of Mount Cassius to destroy the locusts which devour the corn. It is not known whence it comes or where it goes; but when locusts appear it appears also. His motto was *Loco et tempore*, "At the place and time," meaning, that although in time of peace he was moving in various places, yet, when he was wanted, he was ready to defend his lord against his enemies.

PISCOPIA, ELENA LUCREZIA CORRARO (+1684). Of the Corrado family of Venice. This illustrious lady received the doctor's degree in the cathedral, at Padua. She understood six languages besides her own; sung her own poetry, discoursed upon philosophy, mathematics, astronomy, and theology. She was modest as she was wise. She died at the age of thirty-eight. A statue of her is in the vestibule of the university, at Padua. She always wore the habit of St. Benedict.

On the reverse of a medal struck in her honour, by a decree of the university, is an open shell (Fig. 153), receiving the drops of dew from heaven, which form into pearls. Motto, *Non sine foenore*, "Not without usury," pointing out that the principles of science are brought

¹ Pliny, book x., ch. 23.

² "The birds called Seleucides, come to succour the inhabitants of the mountaine Cassius against the locusts. For when they make a great wast in their corne and other fruits, Jupiter, at the instant praiera and supplications of

the people, sendeth these foules among them to destroy the said locusts. But from whence they come, or whither they goe againe, no man knoweth; for never are they seene but upon this occasion, namely, when there is such need of their help."—PLINY, book x., ch. 27.

to perfection and maturity in the breasts of learned men.¹ Another motto for the same device, *Rore divino*, "By the divine dew."

Of the pearl, Pliny says: "Pearles, better or worse, great or small, according to the qualitie and quantitie of the dew which they received. For if the dew were pure and cleare which went into them, then are the perles white, fair and orient; if grosse and troubled, the perles



Fig. 153.—Elena Piscopia.

likewise are dimme, foule and duskish . . . Whereby no doubt it is apparent and plaine that they participate more of the aire and skie, than of the water and the sea; for according as the morning is faire, so are they cleare, otherwise, if it were mistie and cloudie, they also will be thick and muddie in colour."²

PITTI, LUCA, the celebrated rival of the elder Cosmo de' Medici, placed over his palace the device of a piece of artillery, which, by the force of powder and fire, drives out a ball (*palla*), implying that he would have driven the Medici out of Florence.

POPES, the date is that of their accession.

MARTIN IV., Pope, 1281. Simon de Brie. *Portio mea sit in terra viventium*, "Let my portion be in the land of the living."

BONIFACE IX., Pietro Tomacella (Naples), 1389. A serpent in a fire looking up to a star. *Quis separabit?* "Who shall separate them?"

INNOCENT VII., Cosmato Miliorato, 1404. A rock in the midst of the sea, crowned with the papal tiara and assailed by winds.

¹ Museum Muz.

² Book ix., ch. 35.

In æternum non commovebitur, "Shall not be moved (disturbed) in eternity."

GREGORY XII., Angelo Corraro (Venice), 1406. A serpent round an obelisk. *Prudentia in adversis*, "Prudence in adversity."

EUGENIUS IV., Gabriello Condulmiero (Venice), 1431. A hand issuing from a cloud holding scales. *Redde cuiquæ suum*, "Render each his own."

FELIX V., Antipope. *See* SAVOY, AMADEUS VIII.

PIUS II. *See* PICCOLOMINI.

INNOCENT VIII. *See* CYBO, GIOV. BATT.

PIUS III. *See* PICCOLOMINI, FRANCESCO.

JULIUS II., Giuliano della Rovere (Savona) 1503. A castle upon a rock, over which the moon is shining and dispelling the clouds. *Post tenebras lucem*, "After darkness, light."

LEO X. *See* MEDICI, GIOVANNI DE'.

ADRIAN VI. 1522. A pyramid in the progress of building. *Ut ipse finiam*, "That I myself may finish it." The pyramid, as one of the most wondrous of the works of man, is a symbol of glory, therefore Pope Adrian hopes that by his labours the glory and power of the Church may attain its greatest height.

CLEMENT VII. *See* MEDICI, GIULIO DE'.

PAUL III. *See* FARNESE, ALESSANDRO.

MARCELLUS II., Cervino de Montepulciano, 1555. A smoking altar, above a star, *Nostra latens*.

PAUL IV. *See* CARAFA, GIO. ANTONIO.

PIUS V. *See* ACCOLTI.

GREGORY XIII. *See* BONCOMPAGNO.

SIXTUS V., Fra. Felice Peretto da Montalto (Ancona), 1585. A lion, seated upon a square plinth, with a star, and his hand upon the three hills. *Vigilat sacri thesauri custos*, "The guardian of the sacred treasure is wakeful."

PAUL V., Camillo Borghese, 1605. *See* ACCOLTI, foot note.

URBAN VIII. *See* BARBERINI, MAFFHO.

CLEMENT IX., Giulio Rospigliosi, 1667, died of grief at the taking of Candia by the Turks. Device, a reed, *Resurgam*, "I shall rise again." A pelican in its piety; motto, *Aliis non sibi clemens*, "Tender-hearted to others, not himself." The heavens studded with stars, *Velociter ut prosit*, "In speed that he may succeed." A swan, *Cum candore canore*, "Melody with whiteness (purity)."

Pope Clement was very charitable, and caused twelve beggars to eat every day at his table. He also encouraged the arts—Bernini, Claudé Lorraine, Pietro da Cortona were patronised by him.

INNOCENT XI., 1676. A lion alone in a field, *Cum grege non graditur*, "He does not walk with the herd."

PORTA, GIAMBATTISTA. See ACADEMIES, LINCET (+1615). A butterfly breaking through its chrysalis,¹ *Et feci et fregi*, "I have both made and broken." Porta would never marry lest it should weaken the affection of his brother, with whom he lived. Their house was called "Villa di duo Porta."

PORTO, CTE. FRANCESCO. Drops of water falling upon a stone, from the saying, *Gutta cavat lapidem*, "A drop hollows the stone." Motto, *Hinc spes*, "Hence our hope."

"And waste huge stones with little water drops."

SHAKESPEARE.

On a panel in Pengersick Castle, Cornwall, is inscribed under a painting representing water dropping from a rock—

"What thing is harder than a rock?

What softer is than water clear?

Yet will the same with often drop

The hard rock pierce, which doth appear;

Even so, there nothing is so hard to attaine,

But may be had with labour and pain."²

"Much rain wears the marble."

SHAKESPEARE, *Henry VI.*, 3rd Part, Act. 3, sc. 2.

"The drop doth pierce the stone by falling long and fast,
So by enduring long, long sought for love is found."

WHITNEY.

PORTUGAL, KINGS OF.—EMANUEL (1495 + 1521), "the Great, or the Fortunate." The great promoter of geographical discovery; under his reign, Vasco de Gama first doubled the Cape of Good Hope (1497), and reached the Malabar Coast. Cabral sailed to Bengal (1500), and secured this rich possession to Portugal; Almeyde,³ Albuquerque,⁴ and Correa,⁵ made conquests and establishments in the East, and to this

¹ *Ecce novas omnia*, "Behold all things are become new."—2 Cor. v. 17.

² "Quid magis est durum saxo quid?
mollius unda?

³ Sent viceroy to the Indies, 1506.

⁴ Took the island of Ormus, 1507;

Dura tamen molli saxa cavantur

Goa, 1511.

aqua."—OVID.

⁵ Overran the kingdom of Pegu.

rapid increase of the prosperity and power of Portugal, Emanuel has justly deserved the epithet of the Great.

His device was a terrestrial globe, with the motto, *Primus circumdedistime*, "Thou hast first encompassed me" (Fig. 154).



Fig. 154.—Emanuel, King of Portugal.

ALFONSO III. (+ 1248). An oak beaten by the winds and the waves, *Ni undas ni vientos*, "Neither waters nor winds."

ALFONSO IV. (+ 1325). A ship in full sail, *Velum ventis*, "The sail to the winds."

PETER (+ 1357). The star of the Magi, *Monstrat iter*, "It shows the ways."

JOHN (+ 1384), married Philippa, daughter of John of Gaunt. A sword cleaving a rock, *Acut ut penetrat*, "It sharpens that it may penetrate."

EDWARD (+ 1438). A serpent round a lance, *Loco et tempore*, "In place and time."

HENRY II. A dolphin and ship, *Uber et tuber*, "Fruitful and free."

RANGONE, CLAUDIO, of Modena, Count of Castelvetro (+ 1537). Two Metæ (see URBINO) over one, *Nec citra*, "Neither on this side;" over the other, *Nec ultra*, "Nor beyond." *Nè più in quà, nè più in là*, "The happy medium." See, also, ORSINI, OLYMPIA.

REGIO, PAOLO, Bishop of Vico Equense. Two bears playing in

¹ For DEDESTIME, read DEDISTIME.

rain. Motto, *Serenabit*, "It will clear up." As it is the nature of these animals to play when it rains, looking for fine weather, so he in the troublous times in which he lived, looked to heaven for sunshine and tranquillity.

RHINE, COUNTS PALATINE OF THE.

FREDERICK II. (The Wise). (+1556.) *Non mihi Domine, sed nomini tuo da gloriam*, "Not to me, Lord, but to Thy name give the praise."

Also, on a medal, a balance suspended from the clouds, above the earth. *Qui judicatis terram, diligite justitiam*, "Ye who judge the earth, delight in justice."

WOLFGANG, WILLIAM (+ 1653). *In Deo mea consolatio*, "My consolation is in God."

RIARIO, RAFFAELLE, Cardinal San Giorgio (+1521). Great nephew of Sixtus IV., under whose directions he acted a prominent part in the conspiracy of the Pazzi.¹ He aspired to the papacy, but the election of Leo X. put an end to his ambitious hopes, and being implicated in the conspiracy of Cardinal Alfonso Petrucci against that pope, he was degraded, but afterwards pardoned, and retired to Naples till his death. His magnificent palace, built by Bramante, is one of the finest monuments of the renaissance at Rome.²

His device was the helm and the globe. Motto, *Hoc opus*, "This (is my) work;" meaning, that in order to execute his great designs, he should have been invested with the government of the world; i.e., should have been made pope. This device he placed in every part of his palace at Rome.

RICHELIEU, ARMAND JEAN DUPLESSIS, Cardinal, Duc de (+ 1642). His device, the prow of a galley (Fig. 155) may still be seen forming part of the architectural decoration of his palace,³ with the two anchors of the admiralty underneath. This device was the subject of an epigram of the time:

"Navire de crains pas, ton pilot est un Dieu
Jamais ton Anchre n'estoit en si Richelieu."

¹ See Roscoe's 'Leo X.,' iii., 163.

² Letarouilly, 'Edifices de Rome moderne,' 1840-53.

³ "L'univers entier ne peut rien voir d'egal,
Aux superbes dehors du Palais Cardinal."

CORNEILLE, *Le Menteur*.

He took also an eagle in the air, with two serpents rearing themselves. Motto, *Non deseret alta*, "He will not desert the heights;" i.e., he will not condescend to lower himself to them.



Fig. 155.—Cardinal Richelieu. From the Galerie d'Orleans, Palais Royal.

Richelieu also took the carpenter's level, the Greek Λ , or chevron (Fig. 156). Motto, *Firmatque, regitque*, "He strengthens and rules," as his successor, Cardinal Mazarin, adopted the bricklayer's plumb¹ (Fig. 157).



Fig. 156.—Cardinal Richelieu.



Fig. 157.—Cardinal Mazarin.

Of ARMANDUS RICHELIEU was made the anagram, *Hercules admirandus*. See ESTE, LUIGI.

¹ Antonio Abondanti had a pair of compasses describing a circle, *Dirigor et dirigo*, "I am directed, and I direct." Another took an equilateral triangle

(Euclid's first problem). Motto, *Æquatis undique*, "Equal every way." Plantin, the printer of Antwerp, had a pair of compasses. Motto, *Labore et constantia*.

RICHELIEU, LOUIS FRANÇOIS ARMAND DUPLESSIS DE, Marshal¹ (+1788). A rocket,² *Ardo para subir*, "I burn to rise;" or, *Aut sidera cursum*, "My course is towards the stars."

The rocket bursting into stars; motto from Virgil, *Ardens e vexit ad æthera virtus*, "Burning courage has carried her to the stars," was taken by Christine, Duchess of Savoy, and was placed over the "herse" of her sister, Henrietta Maria of England.

ROBERTOT, FLORIMOND, Secretary of State to Francis I., and subsequently "intendant des finances" to Francis II. Francis I. once complaining to him, "Que toutes plumes le volaient," Robertot replied, "Forgs ugne, Sire" (except one), and these words were placed as his motto round his escutcheon.

ROHAN. One of the most illustrious families of Brittany. Their motto is, *Roi je ne peux, duc je ne veux, Rohan je suis*.

ROHAN, GUEMENE, Princess ANNE DE. *Spes durat avorum*, "The hope of my ancestors remains."

RONSARD, PIERRE DE (+1585). The favourite court poet of the kings of France from Francis I. to Charles IX., who never travelled without him. His poems were the consolation of Mary Stuart.

Charles IX. writes to his friend:

"Il faut suivre son roi qui t'aime par sus tous."

In one of his epistles, the king writes:

"L'art de faire des vers, dût-on s'en indigner,
Doit être à plus haut prix que celui de regner.
Tous deux également nous portons des couronnes;
Mais, roi je les regois, poète tu les donnes . . .
Ta lyre qui ravit par de si doux accords,
T'assuroit les esprits, dont je n'ai que les corps;
Elle t'en rend le maître, et te sait introduire,
Où le plus fier tyran ne peut avoir d'empire."

When Ronsard was crowned at the Jeux floraux, the judges, instead of the customary prize of the eglantine, assigned him a Minerva of

¹ He was much addicted to the use of perfumes. Voltaire writes—

"Un gigot tout à lait, un seigneur tout à l'ambre,
A souper vous sont destinés:
On doit, quand Richelieu paraît dans une
chambre,
Bien défendre son cœur, et bien boucher son nez."

² Other mottoes for the rocket: *Dum ardeo, extollor*, "When I burn, I am raised up;" *Poco duri pur ehe m' inalzi*, "I last for a short time when I am

raised;" *Rumpor in alto*, "I am broken on high."

The rocket which rises to the greatest height its power will admit, and then bursts and falls to the ground whence it rose, is an image of the proud man, who, inflated by imaginary glory, thinks himself above his fellows, until he meets with a sudden fall, which humbles him to the dust."—GEORGETTE MONTENAY.

massive silver, and proclaimed him par excellence the "Poète français." His motto was a hemistich of Theocritus—ὦς ἶδον ὦς ἐμάμην, "Thus I saw—thus I learnt."

SAINT-ANDRE, JACQ. D'ALBON, Maréchal de. See SPAIN, FERDINAND.

SAINT-LUC, FRANCIS D'ESPINAY DE (+1599). Arranged with his brother-in-law, Brissac, the surrender of Paris to Henry IV., who called him the "brave St. Luc." He was killed at the siege of Amiens.

When made, by Henry, Grand Master of the Artillery, he took as his device a thunderbolt among the clouds, with the motto, *Quo jussa Jovis*, "Whither the commands of Jupiter (lead)," to show his readiness to execute the commands of his master,—a device so suitable to the office, that it was retained by Sully, his successor.

SAINT-VALIER, JEAN DE POITIERS, Seigneur de. Captain of the archers of the guard to Francis I. Was at the battle of Marignano. Afterwards, having lent himself to the intrigues of the Constable

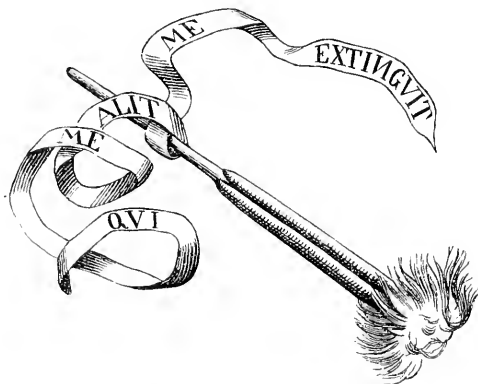


Fig. 158.—Saint Valier.

Bourbon, he was condemned to death as an accomplice, and pardoned upon the scaffold at the entreaties of his daughter, Diane de Poitiers.

He bore as device upon his ensigns at Marignano a burning torch reversed, extinguished by melting wax (Fig. 158), with the motto, *Qui me alit, me extinguit*, "Who feeds me, extinguishes me," in imitation of the "*Nutrisco et extinguo*" of his master.¹

¹ This is the device of the fourth knight in 'Pericles.' (See FRANCE, FRANCIS II.)

Simonides. What is the fourth?

Thaisa. A burning torch, that's turned upside down;

The word, "Quod me alit me extinguit."

Sim. Which shows, that beauty hath his power and will,

Which can as well inflame, as it can kill.

Pericles, Act ii., sc. 2.

This he bore in honour of his wife. After his accusation he took as motto, *A tort et à grand tort*.¹

SALIMBENI, ASCANIO. See ISOLANI.

SANAZZARO, JACOPO (+1530). The name of the family is derived from San-Nazaro, a château between the Po and Ticino, not far from Padua, where they first settled in Italy from Spain. Sanazzaro was the poet and faithful friend of Frederic, who gave him the Villa Merzellina, an ancient residence of the Angevine princes. He followed Frederic into exile, and was at Tours at his death. He was buried at Mergaglino, and a superb monument raised to his memory, with a Latin epitaph by Bembo:

"Fresh flow'rets strew, for Sanazzar lies here,
In genius, as in place, to Virgil near."

"Jacobò Sannazar, ch' alle camene
Lasciar fa i monti, ed abitar l' arene."

AMOSIO, *Orlando Furioso*, Canto xli. 17.

"Great Sannazar, who the Muses' train,
From mountains led to dwell beside the main."

HOOLE'S Translation.

When attached to a lady, he took for device a balloting urn filled with black pebbles and one white one. Motto, *Æquabit nigras candida sola dies*, "One white day shall be a match for all the black;" meaning that the day he should be deemed worthy of her affections would counterbalance all the days of black despair he had endured. See ARAGON, Cardinal of.

SAN GIORGIO, Cardinal. See RIARIO.

SANSEVERINO, GIOVAN FRANCESCO, Conte di Galianzo, who left the service of Ludovic Sforza and entered that of the French, at the expense rather of his honour, bore embroidered upon the casaques of his hundred lances a shoeing box, in which blacksmiths place restive horses to be shod. Motto, *Pour dompter folleie*.

SAVOY.—HUMBERT I., "aux Blancs," Count of Maurienne, founder of the House of Savoy (lived c. 1048). *Jussa Domini Dei*, "The commands of the Lord God."

AMADEUS I., "Long-tail," his son (circ. 1048), Count of Maurienne, a title given him when he followed the Emperor Henry III. to Verona with a magnificent suite. He took the peacock, with the motto, *Est mihi cauda decus*, "My tail is my glory."

¹ De Coste, 'Daupins de France.'

THOMAS, Count of Savoy (+1233). The ordinary device of the house, the Savoy or true lover's knot (Fig. 159). Motto, *Stringe ma non constringe*, "It binds but not constrains."

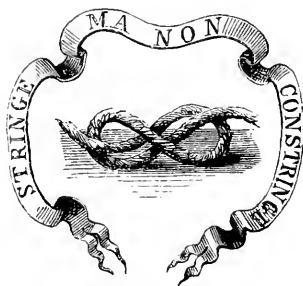


Fig. 159.—The Savoy Knot.

AMADEUS IV., Count of Savoy, The Great (+1323). Famous for his defence of Rhodes, 1315, then besieged by the Turks; and to this expedition historians attributed the origin¹ of the motto of Savoy, F. E. R. T., which they render, *Fortitudo ejus Rhodium tenuit*, "His courage held Rhodes."²

AMADEUS V. or VI., Count of Savoy, the "Comte Vert" (+1383). So called because on his return after his successful expedition to Piedmont he gave a tournament at Chambéry, at which he appeared clad in green armour, the caparisons of his horse of the same colour, and his squire in green livery. In 1362 he instituted the Order of the Collar, or Knot, in honour of the fifteen mysteries of the Rosary, afterwards styled that of the Annunciation.

The device is given to the Comte Vert of money tried by the Lydian, or Touchstone. Motto, *De mi color mi valor*.³

AMADEUS VIII. (+1451). Made Duke of Savoy by the Emperor Wenceslaus, 1416; abdicated, and retired from the world to Ripaille, upon the borders of the Lake of Geneva, with six of his

¹ With respect to the F. E. R. T., originating with Amadeus the Great, Ashmole says it was long before the device of the house of Savoy, as is manifest from the coins of Louis de Savoy, baron de Vaud (+1301),—from the monument of Thomas de Savoy (+1233), whereon is lying at his feet a dog with a collar about its neck inscribed *Fert*, as an integral word,—and from a brass coin of the

said earl, on the reverse whereof are the knots of the model spoken of before, and the word *fert* in the midst. There is also the silver coin of Peter of Savoy (who erected the Savoy in the Strand, temp. Henry III.), where is represented the device in Gothic characters.

² Favine renders it, "Frappez, Entrez, Rompez, Tout."

³ Boschio.

knights, who resolved with him to turn hermits. They were clad in a grey cloth, scarlet cap, and a girdle and cross of gold; they were not restrained by any vows, and the convivial life they led gave rise to the proverbial expression, *faire ripaille*. He was elected pope under the name of Felix V., 1439, but put an end to the schism of the Church by his abdication, 1449.

PHILIP II., Duke of Savoy (+1496). As this prince often changed sides to suit his own interest as leader of the factions during four reigns, he took for device a serpent who has cast its skin, with the motto, *Paratior*, "More ready."¹

PHILIBERT THE FAIR (+1504).² Married Margaret, daughter of Maximilian, and Governess of the Low Countries (*see*). His device was the anemone, or windflower.³ Motto, *Bella ma poco dura*, "Beautiful, but lasting little."

"This floure hath this propertie, never to open but when the wind doth blow."⁴

"Youth, like a thin anemone, displays
His silken leaf, and in a morn decays."

SIR W. JONES.

PHILIBERT, EMMANUEL, Duke of Savoy (+1580). He learned the art of war under the Duke of Alba and Charles V., in whose court he lived. The hero of St. Quentin, 1557. The French had not experienced such a defeat since Agincourt. When Charles V. received tidings of the victory, he asked "whether Philip was at Paris." Emmanuel was a suitor of Queen Elizabeth, his pretensions warmly supported by his master, Philip II., who would have used some constraint in the matter, had he not been restrained by Mary's refusal to do violence to the inclinations of her sister.

The French having despoiled him of his estates, he took for device a naked arm with a sword; motto, *Spoliatis arma supersunt*, "Arms

¹ Maus. du Toison d'or.

² Bronze gilt medallion, Philibert, eighth Duke of Savoy, and his duchess, Margaret of Austria—circa 1500. Ob., regardant busts of the duke and duchess, a wicker hurdle stretches across the lower part of the field, the upper part powdered with thistles and true-love knots, inscribed, "Philibertus · dux · Sabaudie · VIII · Margua · Maxi · Cac · aug · fi · d · sa ·" Rev., Arms of Savoy, devices of a

true-love knot, thistles, and the motto, "fert." Inscribed, "Gloria · in altissimis · deo · et in terra pax · hominibus · burgus." —*South Kensington Museum*.

³ Other mottoes for the anemone: *Brevis est usus*, "Short is its use"; *Gloria vento discutitur*, "[Its] glory is dispelled by the wind"; *Perflant omnia venti*, "The winds blow through all things."

⁴ PLINY, book xxi., ch. 23.

still remain to the despoiled ;” meaning that he who retains his arms is not deprived of everything ; a good omen, as he regained them at the battle of St. Quentin, after which he took a pile of arms, with the motto, *Reconduntur, non retunduntur*, “They are laid by, not blunted,”—i.e., that even in peace, the preparation for war should not be neglected.

In 1553, when Emmanuel was general of the Imperial army, a medal was struck, bearing his device of an elephant making room for itself among a flock of sheep, separating them with his trunk, so that he may not trample upon them. Motto, *Infestus infestis*, “Enemies crush enemies” (Fig. 160). “This beast,” says Pliny, “is



Fig. 160.—Emmanuel Philibert, Duke of Savoy.

so gentle to all others that are but weak, and not so strong as himselfe that if he passe through a flocke or heard of smaller cattell, it will with the nose or trunke, which serveth instead of his hand, remooove and turne aside whatsoever beast commeth in his way, for feare he should go over them, and so crush and tread under his foot any of them, ere it were aware. And never doe they any hurt, unless they be provoked thereto.”² So Emmanuel did not wish to crush any except his adversaries.

CHARLES EMMANUEL, Duke of (1630), styled, “The Great.” This prince had several mottoes. At the beginning of his reign he used, *Dirige gressus meos*, “Lord direct my steps.” And when he went to Saragossa to marry Catherine, the infanta of Spain, he chose for his device at the carousal given on the occasion, an eagle looking at

¹ For *INFESTE*, read *INFESTIS*.

² Book viii., ch. 7.

the sun, with the motto, *Non degenero*, "I do not degenerate," to imply that he would sustain the reputation of his ancestors.

During the troubles in France, he seized the marquissate of Saluces, and caused money to be coined, upon which was the constellation of the sagittarius, or the centaur, having that of the crown at its feet, with the motto, *Opportune*, "Observe the opportunity,"¹—meaning that having found a crown, abandoned by the disorder of France, he had availed himself of the opportunity of possessing himself of it.

Another device was a mailed arm, holding a sword, with this hemistich of Lucan—*Arma tenenti omnia dat, qui justa negat*, "Whoso denies justice, give everything to him who holds the arms."

VICTOR AMADEUS (+1637). The bird of Paradise. Motto, *Cælestes æmula motus*, "Emulate the celestial motions," was one of Victor Amadeus' favourite devices. Another device was a tulip, with the word, *Perficior*, "I am made perfect."²

CHRISTINE (+ 1660), wife of Victor Amadeus. See RICHELIEU, Marshal.

SCOTLAND.—ROBERT STUART II. (acc. 1371). Celestial crown over the globe. *Vanitas, vanitatum et omnia vanitas*, "Vanity of vanities, and all things are vanity."

JAMES III. (1460). A hen with her chickens under her wing. *Non dormit qui custodit*, "He sleeps not who guards." Two rocks in the midst of the sea. *Durabo*, "I shall endure."

JAMES IV. (1488). A column upon a rock, surmounted by two heads, *Utrumque*, "On both sides." His wife, Margaret Tudor, eldest daughter of Henry VII., used the daisy.

JAMES V. (1513). A whale led by a little fish, called by Pliny, *musculus*. Motto, *Urget majora*, "He urges on a greater." "There be examples of friendship among fishes, besides those of whose societie and fellowship I have allreadie written, namely, betweene the great whale balæna, and the little musculus. For whereas the whale aforesaid hath no use of his eies (by reason of the heave

¹ "Observe the opportunity."—Apoc. Eccles. iv. 20.

² There exists a gold doubloon of Victor Amadeus, bearing on one side his effigy; on the reverse, four Savoy knots with as many devices of two hands conjoined, arranged round the arms of

Savoy. Legend: *Federe Et Religione Tenemur*—another reading of the contested F. E. R. T.—Jules Baux, 'Histoire de l'Eglise de N. D. de Brou' (at Bourg-en-Bresse), containing the splendid monuments of Philibert the Fair and Margaret.

weight of his eie-brows that cover them) the other swimmeth before him, serveth him in steed of eies and lights, to shew that hee is neere the shelves and shallows, wherein he may be soone grounded, so big and huge he is."¹

Also a pyramid crowned, in the sea, assailed by winds and clouds. *Adhuc stat*, "It still stands."

MARIE DE LORRAINE,² Queen dowager of Scotland, and Regent during the minority of her daughter, Mary Stuart; prudent, just and resolute, and devoted to the interests of her country. Her device was a crown placed upon a rock, beaten on all sides by the wind and waves, with the motto, *Adhuc stat*, "Still stands." See MARY STUART.

MARY STUART, Queen of Scotland and France. Mary Stuart was six years old when she arrived in France; at fifteen she married Francis, then only fourteen years of age. They were styled the Roy Dauphin and the Reine Dauphine; and Queen Mary of England dying soon after, King Henry II. required that the Dauphin should assume, with the arms of France, Dauphiné, and Scotland, those of England and Ireland, and affix them publicly in several places in Paris by his herald "Dauphiné," styling themselves François and Marie, by the grace of God, King and Queen of Scotland, England, and Ireland, Dauphin and Dauphine of Viennois. These designations, though merely recalling the eventual rights of Mary, called forth remonstrance on the part of the English ambassador, and were productive of disastrous consequences.

Mary's devices were numerous. On the death of Francis II. she took the liquorice plant, the root only of which is sweet, and all above ground bitter. The motto, *Dulce meum terra tegit*, "The earth covers my sweet one."

Again, a vine, intended to represent the kingdom of Scotland, with two branches, one of which is leafless; a hand issuing from the clouds, and holding a pruning-bill, cuts off the withered branch, emblematic of rebels and heretics, in order that the green branch (her Catholic subjects) may flourish and bear forth more grapes. The motto was, *Virescit vulnere virtus*, "Virtue grows green (flourishes

¹ Book ix., ch. 62.

² She married, first, Louis II., Duke of Longueville, and she captivated the hearts of Henry VIII. and James V., and the Dauphin (afterwards Henry II.).

Henry VIII. vehemently demanded her hand, when wooed by James V., and the Dauphin was with difficulty prevented from divorcing his wife, Catherine de Medici, in order to marry her.

the more) from a wound." This impresa is upon a hand-bell formerly belonging to Queen Mary, and now the property of Mr. Robert Bruce, of Kennet.¹ It likewise appears upon one of Mary's jetons. Miss Strickland also mentions the device, ascribing to it a different signification. "Mary," she writes, "sent Norfolk a cushion embroidered by herself, with the royal arms of Scotland, beneath which there was a hand with a knife in it pruning a vine, and the motto, *Virescit vulnere virtus*, 'Virtue is strengthened by affliction.'"² Lesley knew enough of the metaphorical and poetic turn of Mary's mind to be able to explain that the mysterious design embroidered on the cushion was an impresa devised by herself to convey a moral sentiment applicable to her own case, signifying that the vine was improved by the discipline to which it was subjected, as, in the language of Scripture, 'Faithful are the wounds of a friend.'"³

The fullest account of the impreses of Queen Mary is given by Drummond of Hawthornden, in a letter addressed to Ben Jonson. "I have been curious," writes Drummond, "to find out for you the impreses and emblems on a bed of state, wrought and embroidered all with gold and silk by the late Queen Mary, mother to our sacred sovereign, which will embellish greatly some pages of your book, and is worthy of your remembrance. The first is the Loadstone turning towards the Pole; the word, her Majesty's name turned into an anagram, *Marie Steuart*, 'Sa vertu m'attire,' which is not inferior to *Veritas armata*, 'armed truth,' which is likewise meant as an anagram on Marie Stuarta.⁴ This hath reference to a crucifix, before which, with all her royal ornaments, she is humbled on her knees most lively, with the word *Undique*, 'On every side,' which would signify that through the cross she is armed at all points."

Drummond next gives the impresa of Mary of Lorraine, her mother—a phoenix in flames; the word, *En ma fin git mon commencement*. This same motto attracted the attention of Elizabeth's emissaries, when Mary was at Tutbury, in 1569. Nicholas Whyte writes to Cecil, "In looking upon her cloth of estate, I notice this sentence embroidered, *En ma fin est mon commencement*, which is a riddle I understood not." Miss Strickland observes, "This motto, it may be remembered, had previously puzzled Randolph, and other English spy

¹ Exhibited at Edinburgh in 1862.

² On a silken jeton.

³ 'Queens of Scotland,' vol. vii.

⁴ See also p. 124 for other anagrams, and for Mary's monograms.

reporters, when they saw it wrought upon her throne at Holyrood; not comprehending that the young blooming sovereign, in her nineteenth year, undazzled by the glories of her earthly state, testified thereby her hope of a better inheritance when the mortal shall have put on immortality. Chosen for her warning in the days of her prosperity, she adopted it in the season of adversity as her consolation."¹ These impreses show that a strain of melancholy moralising occupied the mind, and pervaded even the needlework, of this accomplished and ill-fated princess.

Another device, wrought on this elaborated specimen of her taste and industry, was an apple-tree growing on a thorn; the motto, *Per vincula crescit*, "Through chains it increases,"—implying thereby that her cause was increased by her captivity.

Another of these allegories was Mercury charming Argus with his hundred eyes, expressed by his caduceus, two flutes, and a peacock; the motto, *Eloquium tot lumina clausit*, "Eloquence has closed so many eyes." Others are:

Two women upon the wheel of fortune, the one holding a lance emblematic of war, the other a cornucopia, emblem of peace, which impresa evidently typified Queen Elizabeth and herself; the motto, *Fortunæ comites*, "The companions of Fortune,"—implying that whomsoever fortune favoured would prevail.

A ship, with its masts shivered, still resisting the buffeting of the ocean; *Numquam nisi rectam*, "Never till righted," or "Never unless erect," descriptive of her invincible constancy—though assailed on every side by her Protestant subjects—to remain firm in the Catholic faith. On the scaffold she declared, "I was born in the Catholic faith, I have lived in the Catholic faith, and I am resolved to die in it."

Her maternal pride is expressed in the device of a lioness, with her whelp beside her, and the words, *Unum quidem, sed leonem*, "One only, but that one a lion."

Her bitter sense of the insolence of her inferiors is intimated by the emblem of a lion taken in a net, and hares wantonly passing over him, with the words, *Et lepores devicto insultant leone*, "Even hares trample on the conquered lion."²

¹ 'Queens of Scotland,' vol. vi.

² Of this device Alciat gives a representation, and Philip Faulconbridge says, tauntingly, to Austria—

"You are the hare of whom the proverb goes,
Whose valour plucks dead lions by the beard."—*King John*, Act vii., sc. 1.

As an antithesis, she describes the improving uses of adversity by camomile in a garden, and the motto, *Fructus calcata dat amplos*, "Trampled upon, she giveth out greater fragrance."

Again, she typifies herself in the character of the palm-tree, with the motto, *Ponderibus virtus innata resistit*, "Innate virtue resisteth oppression." See URBINO.

Also, as a bird in a cage, with a hawk hovering above; the motto, *Il mal me preme e me spaventa peggio*, "It is ill with me now, and I fear worse betides me."

A triangle, with a sun in the middle of a circle; the word, *Trino non convenit orbis*, "The round does not fit the circle."

A porcupine amongst sea-rocks; the word, *Ne volutetur*, "That it should not be rolled about."

The panoply of war, helmets, lances, pikes, muskets, cannon, and the words, *Dabit Deus his quoque finem*, "God can put an end to these things also."

A tree planted in a churchyard, environed with dead men's bones; the word, *Pietas revocabit ab Orco*, "Piety shall recall from hell."

Eclipses of the sun and the moon; the word, *Ipsa sibi lumen quod invidet aufert*, "She taketh from herself the light she envies," glancing, as may appear, at Queen Elizabeth, figured as the eclipsing moon.

Scarcely less pathetically applicable to her own sad case are Brennus's balance, a sword cast in the scale to weigh gold; the motto, *Quid nisi victis dolor?* "What remaineth for the vanquished but misery."

A vine, having one branch withered, receives water from an urn. *Mea sic mihi prosunt*, "Thus are mine profitable to me." This has been supposed to express the bitterness of Mary's feelings at the conduct of James, who had strengthened himself by diverting her resources to his own use. It is more probable it was issued in the same spirit as the second jeton, with the vine and the pruning knife, inculcating patience under affliction, as virtue flourishes under suffering. The following explanation is given by Mézerai: "Elle n'oublia aucun soin d'y arroser et cultiver c'est à dire de favoriser le parti Catholique, qui estoit le sien, et pour desraciner celui des Protestans. Ces paroles *mea sic mihi prosunt* (*sic*) est un

souhait qu'elle elle fait pour l'accroissement de la religion Catholique, tres-saint et tres pieux, mais qui fut mulete aussi bien que ses travaux."

In allusion to her great reverse, a wheel rolled from the mountain into the sea; the motto, *Piena di dolor vida di speranza*, "Full of griefs, empty of hope."¹

A heap of wings and feathers dispersed; the motto, *Magnatum vicinitas*, "The vicinity of magnates," implying that she had too powerful a neighbour, who rent her plumes and rifled her nest.

A trophy upon a tree, with mitres, crowns, hats, masks, swords, boots, and a woman with a veil about her eyes, or muffled, pointing to some one about her, with this motto, *Ut casus dederit*, "As chance shall have given."

A winged female (Fortune), holding a wheel and rudder, *Adrastia aderit*, "Fortune will come."

One of the most beautiful of these allegories, describing the source from which Mary derived consolation under the pressure of her calamities, is the device of three crowns, two opposite, and one above in the sky, the motto, *Aliamque moratur*, "And awaits another;" implying that the rightful Queen of France and Scotland awaits a crown celestial in the heavens. The last device is an eclipse, with the motto, *Medio occidit die*, "Darkened at noonday."

In addition to these devices, the impresa and mottoes of Francis I., Henry II., Godfrey of Bouillon, the Cardinal Lorraine, together with the Tudor portcullis, and the Order of the Annunciation of Savoy, were all embroidered upon this bed by Queen Mary and her ladies. The workmanship, concludes Drummond, "is curiously done, and truly it may be said of it, the execution surpassed the material."

On Mary's banner in Peterborough Cathedral was the Scottish unicorn and three thistles; motto, "In my defence" (Lansdown MS., No. 874).

It would appear, from a despatch of Dickenson, that Queen Elizabeth directed she should use her motto: "Her Majesty's most royal daughter is to use her godmother's impress, *Semper eadem*, 'Full of princely courage,' and therefore, as well for that as her other

¹ A similar motto, in Spanish, with water-buckets on a wheel, *Los Menos de dolor, los vazios de speranza*, was used by Don Diego de Guzman.

admirable and royally shining virtues, justly honoured even by the enemies of her cause."

SCHWEPPERMANN (SEYFRIED) was the occasion of Frederic the Fair, Duke of Austria, being defeated at Mühldorf by his rival, Louis of Bavaria, 1322, Frederic falling into the error of thinking that a fresh army he saw approaching was a reinforcement from his brother Leopold, when it proved to be a force commanded by Seyfried Schweppermann, a citizen of Nuremberg, who had deceived the enemy by displaying the standards of Hapsburg. Louis, who was not present in person at the battle, acknowledged that he owed the victory to this courageous citizen; and when a basket of eggs (the only provision which could be procured) was divided among the officers, Lewis presented two to Schweppermann, with the words, *Jedem ein ei, dem frommen Schweppermann zwei*,

"An egg for each man's share,
To worthy Schweppermann a pair."

These words were inscribed upon his tomb; and an egg was ever afterwards borne in the escutcheon of his family.

SEGUIER, PIERRE, III. The intrepid Chancellor of the Regent Anne of Austria and Louis XIV. (+ 1672). See HAGENBACH.

SEMINARA, CARLO SPINELLI, Duke of. The same as one of the devices of the Emperor Charles V. The sun, *Non dum in auge*, "Not yet;" i.e., that his greatness had not yet reached its zenith.

SEVIGNE, MARIE DE RABUTIN CHANTAL, Marquise de (+ 1696). A swallow¹ flying to warmer climes, *Le froid me chasse*.

SFORZA. See MILAN.

SOREL, OR SOREAU, AGNES (+ 1450). The "Demoiselle de Fromenteau," who used the ascendancy she possessed over the king's

¹ With the motto, *Non habemus hic manentem civitatem*, "Here we have no abiding city," the swallow is a fit emblem of the Christian pilgrim.

"No sorrow loads their breast, or swells their eye,
To quit their friendly haunts, or native home;
Nor fear they, launching on the boundless sky,
In search of future settlements to roam.

"They feel a power, an impulse all divine,
That warms them hence; they feel it, and obey;
In this direction all their cares resign,
Unknown their destined stage, unmarked their way."

JAGO.

mind to raise him from his lethargy, instead of remaining under the appellation of the "petit roi de Bourges." As Brantôme relates it, an astrologer being one day consulted by Charles in her presence, Agnes asked him her destiny. He replied that she would fix the affections of a great king; upon which Agnes rose, and, making a low curtsy to Charles, asked permission to go to the court of the King of England to fulfil her fate, for, added she, "Sire, c'est lui sans doute que regarde la prédiction, puisque vous allez perdre votre couronne, et que bientôt Henri va la réunir à la sienne." The king took the reproof, "Se mit à pleurer, et de là, prenant courage, quittant la chasse et les jardins, il fit si bien, par son bonheur et sa vaillance, qu'il chassa les Anglais de son royaume."¹ He gave her the château de Beauté,² on the banks of the Marne, between Vincennes and Nogent, whence she took the name of the "Dame de Beauté." The armorial bearings of her family were a rebus on their name, Or, a sureau³ (sallow or willow), vert; and in the château which Charles VII. built for her at La Guerche,⁴ the device by which she is designated is the tree surelle. The walls are covered with it, and with A and L superposed, $\frac{A}{L}$, forming *A sur L*,—a curious rebus of her name.

Agnes was buried in the Abbey of Loches. As long as she lived, the chanoines had been the most obsequious courtiers; after her death they gave an asylum to her remains only because Charles VII. was living; but scarcely had he closed his eyes than they applied for permission to remove from the choir the tomb of the "belle des belles." "J'y consens," replied Louis XI.,⁵ "mais rendez le dot." The tomb remained. Francis I. wrote of her:

"Gentille Agnès plus d'honneur tu mérites,
La cause étant de France recouvrer,
Que ce que peut dedans un cloître ouvrir
Clause nonnain ou bien dévot hermite."

¹ Brantôme.

² Adjoining the royal park of the Bois de Vincennes. Here Charles, daphin (eldest son of Charles VI. by Isabella of Bavaria), was born, and died 1386-7.—DE COSTE.

³ Sureau, soreau, sorcl, surelle.

⁴ Near Loches, dép. Indre-et-Loire.

⁵ During her lifetime, Louis was her greatest enemy. He "se laissa aller à des promptitudes contre la belle Agnes;" i.e., he once gave her a box on the ear in the Castle of Chinon, and he was one of those who was unjustly accused of causing her death by poison.

SPAIN.¹—SISENANDO, King of the Goths, 631, having destroyed his numerous enemies, and overcome the obstacles to the Gothic throne, took as device an elephant covered with flies, which it destroys, according to Pliny, by suddenly contracting the wrinkles of its skin. His motto was, *Al mejor que puedo*, "In the best way I can." "Covered their skin is neither with haire nor bristle, no, not so much as in their taile, which might serve them in good stead to drive away the busie and troublesome flie (for as vast and huge a beast as he is, the flie haunteth and stingeth him); but full their skin is of crosse wrinckles lattisewise; and besides that, the smell thereof is able to draw and allure such vennine to it, and therfore when they are laid stretched along, and perceive the flies by whole swarmes settled on their skin, sodainly they draw those cranies and crevices together close, and so crush them all to death. This serves them instead of taile, maine, and long haire."²

THERESA, daughter of Alfonso V., King of Leon and the Asturias, 999, when married by her father to Abdallah, king of Toledo, whose assistance he sought against Almanzor, the Moorish king of Cordova, took for device a mortar in which gunpowder is being pounded, with the motto, *Minima maxima fecit*, "A little makes much;" meaning that as a small spark would ignite the whole, so wrath should be extinguished as soon as kindled, lest it cause the destruction of the author.

Others attribute this device to Garcias, 910, son of Alfonso the Great, King of Leon and the Asturias, and that he bore it on his standard when he went to war against Abdallah, the Moorish king of Cordova, whom he so successfully defeated.

PETER II., King of Aragon, 1196. An eagle. *Sub umbra alarum tuarum*, "Under the shadow of thy wings."

JAMES I., King of Aragon, 1213, the Conqueror. A knight overthrowing another. *Dubia fortuna*, "Doubtful fortune."

PETER III., King of Aragon and Sicily, 1270, the Great. The contriver of the horrible massacre known as the Sicilian Vespers in 1282, originating in the plot of Procida, and ending in the expulsion of the French and the separation of Sicily from Naples. Peter, who

¹ The dates are those of accession.

² Pliny, book viii., ch. 10.

was married to Constance, daughter of the usurper Manfred, was crowned king of Sicily.

A caltrops ; French, *chausse trappe* ; a ball of iron, with spikes so placed that when thrown upon the ground one spike is always erect. It was used to maim horses.

"I think they ha' strewed the highways with caltrops,
No horse dares pass them."

BEAUMONT AND FLETCHER, *Love's Pilgrimage*.

Peter's motto was, *Quocunque ferar*, "Wherever I may be carried."

MARTIN I., 1396, King of Aragon. Victory seated upon a globe (Fig. 161). *Non in tenebris*, "Not in darkness."



Fig. 161.—Martin, King of Aragon.

JOHN, King of Aragon, 1458. A salamander in the fire. *Durabo*, "I will endure."

FERDINAND I., the Great, 1035. By right of his wife, Sancha, king of Leon, and by that of his mother, Elvira, of Castile. When deceived by a nobleman of Granada, he took the device of the pomegranate,¹ the emblem of treachery and deceit, with the motto, *Vos Mentis*, thus alluding to the noble's native town and to his disloyal perfidy.

FERDINAND III., the Saint, King of Castile, 1230. A helm and globe. *Te gubernatore*, "Thou, the pilot."

¹ When Granada was captured, 1492, the pomegranate was added to the shield.

ALFONSO X., the Wise, King of Castile, 1252. A pelican in its piety (Fig. 162). Motto, *Pro lege et grege*, "For the law and the people."¹

2



Fig. 162.—Alfonso the Wise King of Castile.

The poets loved to celebrate the maternal love of the pelican :

"The loving pelican,
Whose young ones poison'd by the serpent's sting,
With her own blood to life again doth bring."
DRAYTON, *Noah's Flood*.

Again—

"The Pelicane, whose sons are nurst with bloode.
. she stabbeth deep her breast,
Self murtheresse through fondnesse to hir broode."
Birds forbidden, printed in *Bibliotheca
Biblica*, black letter.

And when the king, in 'Hamlet,' reproaches Laertes for venting his revenge at his father's death alike on friends and foes, Laertes says :

"To his good friends thus wide I'll ope my arms,
And, like the kind life-rend'ring pelican,
Repast them with my blood."
Hamlet, Act iv., sc. 5.

"Physiologus dist del Pellican qu'il aime moult ses oiseles et quant ils sont nés et creu ils s'esbanoient en lor ni contre lor père et le fierent de lors eles en ventilant ensi come il li vont entor et tant le fierent qu'ils le blechent es ex. Et lors les refiert le pères et les occit. Et la mere est de tel nature que ele vient al ni al tiere jor et s'accoste sor

¹ Other mottoes for the pelican:—*Ut herself of herself;* *Mortuos vivificat, vitam habeant*, "That they may have" "Makes the dead alive;" *Nec sibi parcat, life;* *Inmemor ipse sui*, "Unmindful" "Nor spares herself."

² *For REGE, read LEGE.*

ses oiseles et ensi les resucite de mort; car li oiseles par nature rechoivent le sang si toit come il sant de la mere et le boivent."¹

"Than sayd the Pellycane,
When my Byrdts be slayne,
With my Blonde I them revyve,
Scripture doth record,
The same dyd our Lord,
And rose from deth to lyve."

SKELTON, *Armory of Birds*.²

PETER I., the Cruel, King of Castile, 1350. A hand armed with a lance. *Hoc opus est*, "This is the labour."

Deposed by his subjects for his cruelty, Peter was reinstated by Edward the Black Prince, but was afterwards slain by Henry de Transtamare, who succeeded him.

HENRY II., de Transtamare, 1368. Two anchors crossed with the pole star. *Buena guia*, "A sure guide."

JOHN I., King of Castile, 1377. An arm with a falcon on the wrist. *Maiores cedunt*, "The greater yield."

HENRY III., King of Castile, 1390. The oak. *Semper eadem*, "Always the same."

"He is the rock, the oak not to be windshaken."

Coriolanus, Act v., sc. 2.

A pyramidal tower. *Nisi domino frustra*, "In vain but by the Lord's help."

FERDINAND THE CATHOLIC, 1572, King of Aragon, who, by his marriage with Isabella of Castile and his conquest of Granada and Navarre, united the kingdoms of the Peninsula, and became king of all Spain.

Being much devoted to St. John the Evangelist, Ferdinand and Isabella adopted his eagle, sable, with one head, as the supporter of their common shield.³ They each had their separate device. Isabella took a bundle of arrows, *Flechas*, and the letter F, initial of her

¹ 'Bestiarum,' Royal Library, Brussels, 1074.

² The pelican, with the motto,
"En moy la mort,
En moy la vie,"

was the sign of the printers Hier. de Marnef and Guill. de Cavellat, of Paris.

³ The arms of the different kingdoms of Spain are all comprised in the escutcheon of Ferdinand and Isabella.

Aragon, Castile, Granada, Leon, and Sicily.

"Il baston giallo e vermiglio."

Orlando Furioso, xiv. 4.

husband's name. Ferdinand a yoke, *Yugo*, and the letter Y, initial of his wife Isabella, and of the despotic machine which he fixed alike on Moor and Spaniard. Also, the Gordian knot (Fig. 163), with the motto, *Tanto monta*, rendered by Mr. Ford as "Tantamount," to mark his assumed equality with his Castilian queen, which the Castilians never admitted. Other writers refer the motto to a dispute with regard to the succession of Castile, which finding no means of obtaining justice except by the sword, led Ferdinand to adopt the device of the Gordian knot, the motto implying that it was easier to solve the difficulty by cutting than untying it.



Fig. 163.—Ferdinand the Catholic, King of Castile and Aragon.

The device of the Gordian knot was taken by Jacques d'Albon, Maréchal d'André, who formed with the Duc de Guise and the Constable Montmorency, the famous triumvirate which was to extinguish liberty in France. His motto was, *Nodos virtute resolvo*, "I loose the knot by strength."

So, when extolling the virtues of the young King Henry V., the archbishop says—

"Turn him to any cause of policy,
The Gordian knot of it he will unloose
Familiar as his garter."

King Henry V., Act i., sc. i.

And Iachimo, when he takes off the bracelet of Imogen, finds it

"As slippery as the Gordian knot was hard."

Cymbeline, Act ii., sc. 2.

JOAN OF CASTILE (Jeanne la Folle) (+ 1555), daughter of Isabella and Ferdinand, succeeded, on her mother's death, 1504, to the throne of Castile, jointly with her husband, Philip the Fair of Austria. Philip dying, 1506, and Joan becoming insane with grief at his loss, her father, Ferdinand, continued to reign, and thus perpetuated the union of Castile with Aragon.

The device of Joan was a peacock, in his pride, upon the terrestrial globe (Fig. 164). Motto, *Omnia Vanitas*, "All Vanity."



Fig. 164.—Joan of Castile.

That of Philip, her husband, a knight on horseback, armed at all points, with a lance in his hand, riding before the lists. Motto, *Qui volet*, or *Quis vult*,¹ "Who wills."

CHARLES I., son of Jeanne la Folle and Philip le Bel, 1516, afterwards, 1519, Emperor of Germany as Charles V. When Charles became emperor, the apostolic one-headed eagle of his grandfather gave place to the double-headed eagle of the Germanic empire, described by the Florentine poet Alamanni as

"L'aquila grifagna
Chè per più divorar due bechi porta."

"The rapacious eagle, which the more to devour bears two beaks."

When Alamanni, who had been banished from his native city for being concerned in a conspiracy to assassinate Pope Leo X., and had withdrawn to France, was sent on an embassy from Francis I. to invest Charles V. with the order of St. Michael, in his oration before

¹ The same device, with the motto *Qui cupit*, "Who desires," is assigned to Sancho IV., King of Castile.

the emperor he had frequent occasion to name the imperial eagle, upon which Charles, having attentively listened till the close of the speech, turned suddenly towards the orator, and with sarcastic emphasis repeated the above lines, "L'aquila grifagna," &c. Alamanni promptly replied, "When I wrote those lines I wrote as a poet, to whom it is allowed to feign; but now I come as the ambassador of one great sovereign towards another. They were the productions of my youth, but now I speak with the gravity of age; they were provoked by my having been banished from my native place, but now I appear before your Maj. sty divested of all rancour and passion." Charles, rising from his seat and laying his hand on the shoulder of the ambassador, told him with great kindness that he had no cause to regret the loss of his country since he had found such a patron as Francis I., adding, that to a virtuous man every place is his country.

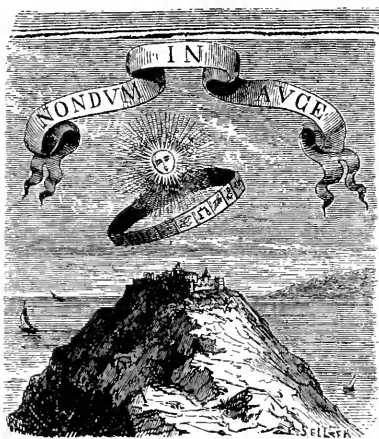


Fig. 165.—Charles V.

Conscious of the elements of greatness within him, Charles V. took for the motto of his maiden shield, when but eighteen years old, at a tournament at Valladolid, *Non dum*, "Not yet," meaning that he would bide his time.¹ Typotius gives him the device of the sun ascending the meridian (Fig. 165), with the motto, *Non dum in auge*, "Not yet in its zenith," expressing the character of one whose ambition is not satisfied, but who aspires to higher things.

¹ Prescott's 'Life of Philip II.,' vol. i., p. 278.

Charles afterwards assumed his proud device of the columns of Hercules¹ (Fig. 166), with the motto, *Plus oultre*, "More beyond," a Burgundian or French motto, altered by Italians to *Piu oltre*, or *Plus ultra*. These words refer to the acquisition of a world unknown to

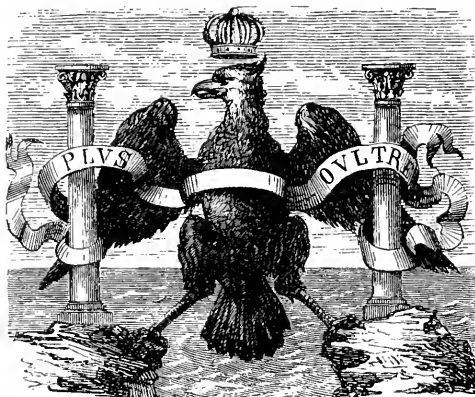


Fig. 166.—Charles V.

the ancients, or perhaps not only to the actual passing of the boundaries prescribed by Hercules, but to show that he would surpass the fabled hero, in fame, valour, and glory.

These pillars of Hercules are constantly mentioned—

"Altri lasciar le destre e le mancine
Rive, che due per opra Ereulea fersi."

Orlando Furioso, Canto xv., st. 22.

"Some pass the pillars rais'd on either strand,
The well-known labour of Alcides' hand."

HOOLE'S Translation.

¹ Calpe and Abile. Hercules, when seeking the oxen of Geryon, separated this mountain, and having gathered the golden apples of Atlantis, he left these two rocks as termini, or signs to navigators not to pass beyond.

"Il segno che prescritto
Avea già a' naviganti Ercole invitto."
Orlando Furioso, Canto vi., st. 17.

"That region where
Unconquer'd Hercules, in ages past,
His boundary to mariners had plac'd."

HOOLE'S Translation.

"La meta che pose
Ai primi naviganti Ercole invitto."
Orlando Furioso, Canto xxxii., st. 98.

"And now the bounds he trac'd
Which once for mariners Alcides plac'd."

HOOLE'S Translation.

And thus Tasso —

“Tempo verrà, che sian d’Ercole i segni
Favola vile ai naviganti industri.”

Ger. Lib., Canto vi., st. 220.

“The time will come when sailors yet unborn
Shall name Alcides’ narrow bounds in scorn.”

“Hercules Pillars” was a sign in Fleet Street, probably after the visit of the Emperor Charles V. to this country.¹

When Charles V. besieged Metz in 1552, François Duke de Guise, its youthful and chivalrous defender, happily alludes, in his address to his army, to the proud boast of the emperor. He says, “Apprenez à toute l’Europe qu’il n’a pas été impossible à un petit nombre de Français d’arrêter un empereur qui les assiegeoit avec trois armées, et qui se vantait de n’avoir pas estre arrêté par les colonnes d’Hercule.”

It was on being compelled to raise the siege of Metz—

“Où le destin avait son *oultre* limité,
Contre les nouveaux murs d’une faible cité”

(RONSARD),

that Charles V. exclaimed, “I see that fortune resembles a woman, she prefers a young king to an old emperor.”

On this occasion the device was made of an eagle attached to the column of Hercules, with the motto, *Non ultra metas*, “Not beyond the boundaries;” but there is an equivocal in the word *metas*, which signifies the city of Metz as well as boundaries. François de Guise having obliged him to retire, chained the imperial eagle to the columns, with the motto, “Thou shalt not go beyond Metz.”²

When Frederick Henry, Prince of Orange, had been successful over the Spaniards, a medal was struck, in 1631, on the reverse of which were the columns of Hercules, the one falling, the other borne up by the lion of Holland above. Motto, *Concussit utramque*, “He has shaken both.”³

After his victory over Francis I., Charles had the device of a fleur-

¹ Pepys mentions taking a friend “to ‘Hercules Pillars’ to drink;” and again, “with Mr. Creed to ‘Hercules Pillars,’ where we drank.” On a token is a crowned male figure, erect, and grasping a pillar in each hand, which, but for the inscription, might be supposed to repre-

sent Sampson pulling down the pillars of the Temple of Dagon.

“No. 3155. A silver-gilt diamond shaped ornament, with portrait of Charles V. of Germany, with *Plus ultra* device behind. 1547.”—*Bernal Catalogue*.

² Vulson de la Colombière.

³ Bizot, *Hist. Metallique de la Hollande*. 1688.

de-lis withered by blasts from winds blowing from the south. Motto, *Perflantibus Austris*, "The south winds blowing;" making allusion to the house of Austria, and to a passage in one of the Fathers, which says that the lily fades when the south wind blows.

Charles also took the device of the stag, which, when he sheds his horns, lies in the sun that they may be hardened by its rays. Motto, *Tu perficis*, "Thou makest perfect," meaning that no glory is perfect unless derived from the Almighty, the author and giver of all good gifts.

"So long as they be destitute of their horns, and perceive their heads naked, they goe forth to releife by night; and as they grow bigger and bigger they harden them in the hot sunne, eftsoons making proof of them against trees; and when they perceive that they be tough and strong enough, they goe abroad boldly."¹

PHILIP II., 1556. When yet Infant of Spain, he took the chariot of the rising sun, Apollo holding the reins (Fig. 167), with the motto, *Jam illustrabit omnia*, "Soon it will light all."²



Fig. 167.—Philip II.

A horse leaping the barriers of a circus, with the motto from Juvenal, *Unus non sufficit orbis*, "One world is not enough," alluding to his empire in the New World.

¹ Pliny, book viii., ch. 32.

² Bronze medal of Philip II. Obverse, of the sun. Diameter 2½ in. (6759).
bust to the right. Reverse, the chariot —South Kensington Museum.

After the abdication of his father, Philip took Hercules relieving Atlas' from the weight of the globe (Fig. 168). Motto, *Ut quiescat Atlas*, "That Atlas may repose."

"Si come già depose, e vecchio e stanco
Sopra gli omeri d'Ercole possenti
Atlante il giro de le stelle ardenti,
Che sotto il peso eterno venia manco,
Così," &c.—SILVIO ANTONIANO.

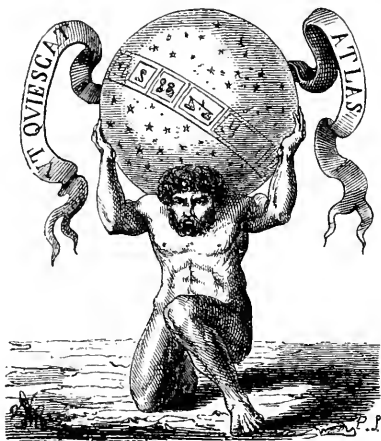


Fig. 168.—Philip II.

When Philip married Mary of England, he took Bellerophon fighting with the monster, with the motto, *Hinc vigilo*, "Hence I watch," to imply that he awaited the favourable moment for attacking the monster heresy in England.

The terrestrial globe, of which half is in darkness. *Reliquum datur*, "The rest is given."

Two batons in saltire. Motto, *Dominus mihi adjutor*, "God is my helper."

Two sceptres passed in saltire through a crown over an open pomegranate (Fig. 169). Motto, *Tot Zopyro*, "As many of Zopyros," originating in the following incident. One day Philip being asked of what he would like as large a number as the seeds of a pomegranate, answered he would like as many of Zopyros, that is, as many faithful

¹ "Quel vecchio stanco,
Che con le sue spalle ombra Marocco."

PETRARCA.

friends, alluding to the well-known self-devotion of Zopyros, who, by cutting off his nose and ears, wounding himself, and pretending to be a fugitive, placed Babylon in the power of his sovereign Darius.



Fig. 169.—Philip II.

Philip also took the device of the world, with the motto, *Cum Jove*, "With Jove," from Virgil.

"Deviso e 'l mondo con Giove, Cesare have."

Æneid. ANNIBAL CARO'S Translation.

ELIZABETH, or (as the Spaniards styled her) ISABELLA OF VALOIS, second wife of Philip II. (+ 1568). As her marriage formed one of the articles of the peace of Cambray, she was called by the Spaniards Isabel de la Paz, La Reyna de la Paz y de la bondad, and by the French L'Olive de la paix.

As Philip took the rising sun, his queen took for device a serene sky studded with stars, on one side the sun, on the other the moon. Motto, *Iam feliciter omnia*, "Now all is well."

This device of Queen Isabella, with the crescent of Henry II. of France, and the rainbow of Catherine de Medicis, all point to the tranquillity of the Christian universe at the period in which they lived.

ANNE OF AUSTRIA, fourth wife of Philip II. (+ 1580). Two doves on a tree, in a ring. *Æterno conjuge*, "In eternal union."

SULLY, MAX. DE BETHUNE, Duc de (+ 1641). An eagle with the thunderbolts. Mottoes, *Quo jussa Jovis*, "Whither Jove commands." *Ardeo ubi aspicio*, "I burn when I am looked upon." See MONTLUC.

SWEDEN, CHRISTINA, Queen of (+ 1689). The foreshadowing of the intricate path before her caused her to take for device a labyrinth, with the motto, *Fata viam invenient*, "Fate will find the way," which appears on a medal struck in 1751.

She endeavoured to persuade the world of her satisfaction at her abdication, by causing a medal to be struck which represented Mount Olympus with Pegasus on the top. Motto, *Sedes hæc solio potior*, "This seat is preferable to the throne."

To the last she was proud of her independence; for one of her last medals, struck at Rome, bore a phoenix, with the motto, "I was born, lived, and died free."

SUN-DIALS, with appropriate mottoes, were very fashionable in the seventeenth century, particularly in Paris.

M. de Fienbet, counsellor of state to Louis XIV., had on the front of his town residence, figures of Labour and Repose supporting a dial; motto, *Plures labori, dulcibus quidam otii*, "Many to labour, some to sweet ease;" and another, in the gardens of his country-house, making the style the monitor, *Dum fugit umbra, quiesco*, "While the shadow flies, I am at rest." On another was a verse from Horace, *Dona præsentis rape lætus horæ*, "Seize with joy the gifts of the present hour." Again, a verse from Martial, *Pereunt et imputantur*, "They die away and they are reckoned up,"—i.e., take their flight to heaven, and bear witness of the good or evil we have done. Another warns the reader, *Dubia omnibus, ultima multis*, "Uncertain to all, the last to many;" while another no less briefly declares, *Suprema hæc multis, forsantibi*, "The last to many, perhaps to thee." One quotes the royal psalmist, *Umbra transitus est tempus nostrum*, "Our time is as the passing of a shadow;" while another selects from the same source, *Dies mei sicut umbra declinaverunt*, "My days are gone as a shadow."¹ On the old sun-dial at the Palais de Justice is inscribed, in letters of gold, *Sacra themis mores, ut pendula dirigit horas*, "Holy justice guides manners as this dial does the hours."

¹ Many of the above are taken from Burgon's 'Life of Sir Christopher Wren,' and 'The Leisure Hour.' See, also, ERASMUS; and FRANCE, LOUISE DE VAUDEMONT.

Another—

“Si nescio, Hospes, sunt hic oracula Phœbe,
Consula; respondent hoc tibi—Disce mori.”

“If thou knowest it not, stranger, these are the oracles of Phœbus;
consult them, they reply to thee—Learn to die.”

“Io vado e vengo ogni giorno,
Ma tu andrai senza ritorno.”

“Haste, traveller, the sun is sinking low;
He shall return again, but never thou.”

Carpe diem (Horace), “Make the best of the day.” *Gressus denumerat* (Job xxxi. 4), “Thy steps are counted,”—“Watch and pray, time steals away.” *Festinat suprema*, “The last hour hastens.” *Memento horæ novissimæ*, “Remember the last hour.” *Volat sine mora*, “It flies and tarries not.” *Nec momentum sine linea*, was on a sun-dial of Cardinal Richelieu.

On a sun-dial at Bourges:

“La vie est comme l’homme,
Insensible en son cours,
On la croit immobile,
Elles avance toujours.

Non numero horas nisi serenas, “I count only the hours when serene,” is the motto of a sun-dial near Venice,—take no note of time but by its benefits; turn always to the sunny side of things.

TAUFEL, GEORGE. A ship in a storm, and a lighthouse with a beacon;¹ motto, *Cursum dirigit*, “It directs the course.”

THON, SIMON DE, Doyen of Trent. A basilisk² killing itself by looking at itself in a mirror, *Im authorea*.

“Il Basilico che priva e divide
Ciascun di vita, in cui la vista gira,
Mentre sua imago contro lo specchio mira
Se stesso, autor de l’altrui morte, uccide.”

DOLCE.

“The basilisk that deprives each one of life who turns his look towards it, while it gazes on its own image in the glass, the author of other’s death, it kills itself.”

¹ Other mottoes for a lighthouse: *Dux sum errantibus*, “I am guide to the wanderers;” *Dat vitare, dum dat videre*, “He gives the means of escape when he gives those of sight;” *In tutum allicit*, “He entices you to safety;” *Errantibus una micat*, “He alone shines for

the wanderers.”

² Other mottoes:—*Necat sine vulnere*, “He kills without a wound,”—“It kills without wounding;” *S’jo miro, jo moro*, “If I look I die;” *Aut perit, aut perimit*, “He is either destroyed or destroys.” For Basilisk, see ALBA.

Thus evil often recoils on its author, or slander destroys secretly as the basilisk kills, without an apparent wound.

TIENE, Count ODOARDO. Took the bay tree or laurel with a thunderbolt, which falls but does not strike; motto, *Intacta virtus*, "His virtue is untouched;" i.e., that not the darkest storm could affect his virtuous intentions. The security of the bay tree from lightning is noticed by Pliny and by the poets.

Pliny says: "Of all those things which growe out of the earth, Lightning blasteth not the laurell-tree nor entreteth at any time above five foot deepe into the ground; and therefore, men fearful of lightning, suppose the deeper caves to be the surest and most safe; or else looths made of skinnes of sea-beasts, which they call seales, or sea-calves; for of all creatures in the sea, this alone is not subject to the stroke of lightning, like as of all flying fowles, the *Ægle*, which for this cause is imagined to be the armour-bearer of Jupiter, for this kind of weapon."¹

So Sir W. Brown:

"Where bayes still grow (by thunder not struck down),
The victor's garland and the poet's crown."

And again:

"'Twere but to me like thunder 'gainst the bay,
Whose lightning may enclose but never stay
Upon its charmed branches."

BEAUMONT AND FLETCHER, *Faithful Shepherdess*.

"Secure from thunder and unharm'd by Jove."—DRYDEN.

TITIAN (+ 1576). The great Venetian painter took for his device a bear licking her cubs into shape (Fig. 170), with the motto, *Natura potentior ars*, "Nature is the more powerful Art,"—the strongest efforts of Art can never attain the excellence of Nature.

Writing of bears, Pliny says: "At the first they seeme to be a lumpe of white flesh without all forme, little bigger than rattons, without eyes, and wanting hair; onely there is some shew and appearance of claws that put forth. This rude lumpe, with licking, they fashion by little and little into some shape."

"The cubs of bears a living lump appear,
When whelp'd, and no determined figure wear.
The mother licks them into shape, and gives
As much of form as she herself receives."—DRYDEN.

¹ Book x., ch. 55.

Gloster declares that Nature did disproportion him,

“ in every part,
Like to a chaos, or an unlick'd bear-whelp.”

Henry VI., 3rd Part, Act iii, sc. 2.



Fig. 170.—Titian.

Titian lies buried at Venice, in the church of the Frari, with this doggrel as epitaph—

“Qui giace Tiz'ano de' Vecelli
Dign' emulo dei Zeussi e degli Apelli.”

“Here lies Tiziano de' Vecelli, worthy rival of Zeuxis and Apelles.”

TITUS, Emperor of Rome, took the well-known device of a dolphin twisted round an anchor, to imply, like the emblem of Augustus, the medium between haste and slowness, the anchor being the symbol of delay, as it is also of firmness and security, while the dolphin is the swiftest of fish.¹ This device appears also upon the coins of Vespasian, the father of Titus.

The anchor was also used as a signet ring by Seleucus, King of

¹ Of a man he is nothing affraid,
neither avoideth from him as a stranger;
but of himselfe meeteth their ships,
plaieth and disporteth himselfe, and
fetcheth a thousand frisks and gambols
before them. He will swimme along by

the mariners, as it were for a wager, who
should make way most speedily, and
alwaies outgoeth them, saile they with
never so good a fore-wind. — PLINY,
book ix., ch. 8.

Syria; and in modern times with the dolphin by Aldus, the celebrated printer of Venice;¹ and, with the motto, *Festina lente*, "On—slowly," by the Emperor Adolphus of Nassau, and by Admiral Chabot.

TOCO, DON CHARLES (+ 1674). See BEMBO.

TORTOLI, PIETRO FRANCESCO. A spike of corn, ripe and bending. Motto, *Quia plena (recurvo)*, "I bend down because I am full,"—the modesty of true learning.

"Why droops my Lord, like over-ripen'd corn,
Hanging the head at Ceres' plenteous load?"
King Henry VI., 2nd Part, Act i., sc. 2.

Ripe corn has been taken as a device with the motto, *Plus reddit, plus quam acceperit*, "It gives back more than it has received." A sentiment derived from Hesiod, showing we should imitate the corn, which renders more fruit than the seed sown.

TOURNON, FRANÇOIS DE, Cardinal (+1562). Employed by the Regent to negotiate the deliverance of Francis I., he signed the disgraceful Treaty of Madrid, which that of Cambray happily blotted out from the page of history, and for ten years he enjoyed the full confidence of the king, who enjoined his son, on his death-bed, to be guided by his counsels; but the Lorraine princes and the Duchesse de Valentinois succeeded to the ascendancy, and Tournon retired to his diocese. He was nevertheless again employed on a mission to Rome, where he endeavoured to preserve peace, but the influence of the Guise and Carafa party was too strong, and the battle of St. Quentin the disastrous consequence of their ambition. The death of Henry II. restored him to Court favour. The Colloque de Poissy, at which he presided, was the last act of his long political life, which extended over four reigns. His cruelty to the Calvinists and the Vaudois is a lasting reproach to his memory.

His device was, manna falling from the clouds, with the

¹ "Would you still be safely landed,
On the Aldine anchor ride:
Never yet was vessel stranded,
With the dolphin by its side."

Gentleman's Magazine, 1836.

"When tempests arise, and seamen cast their anchor, the dolphin, from its love to man, twines itself round it, and directs it so that it may more safely lay hold of the ground."—CAMERARIUS.

motto, *Non quæ super terram*, "Not what is above earth,"—but the bread that cometh down from heaven (John v. 1), the hidden manna, i.e. Christ, promised (Rev. ii. 17) to him that overcometh.

TREMOILLE, or TRIMOUILLE, LOUIS, second of the name, Sire de la. At the age of 27 he gained the battle of Saint-Aubin-du-Cormier, against the Duke of Brittany, where he made prisoners the Prince of Orange and Louis, Duke of Orleans. When Louis became king his courtiers reminded him of his wrongs at St. Aubin, which occasioned the memorable answer of Louis XII., that "it did not become the King of France to avenge the injuries of the Duke of Orleans." Louis

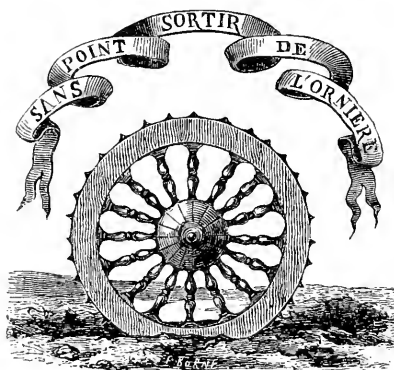


Fig. 171.—Louis de la Tremoille.

confided to him the command of the army of Italy. He gave evidence of his valour at Aignadel and Marignano; Pavia terminated his glorious career, 1525. The battle was given against his advice, and he fell pierced with wounds. He was honoured with the title of *Chevalier sans reproche*, and deserved the device he took after the battle of Saint Aubin, and which has been kept by his descendants—a wheel (Fig. 171), with the motto, *Sans point sortir de l'ornière*, to signify that no personal interest would cause him to swerve from the path of honour.

See MANDRUCCIO, CRISTOFORO.

TRENT, Cardinal. A bundle of lances. Motto, *Unitas*. Like the sheaf of arrows of the Seven United Provinces, both referring to the story told in Plutarch of Scilurus and his eighty sons, or Æsop's fable of the old man and the bundle of sticks.

TRIGNANO, Comte di. A rose tree between two onions (Fig. 172). Motto, *Per opposita*, "Through things opposite." Plutarch says that when planted among onions, the rose produces the sweetest flowers, so a good man shines most and is most purified living in a wicked world.



Fig. 172.—Count de Trignano.

TRINCHERO, GIO. BATTISTA. Cranes flying over a rock, upon which eagles are perched, with sand in their mouths. Motto, *Tuta silentia merces*, "Silence is safe merchandise."¹

TRIVULZIO Family, of Milan. Have for their crest a man's head with three faces, *Tre volte*, whence their name, to which has sometimes been applied the motto, *Mens unica*, "But one mind."

TRIVULZIO, GIAN GIACOMO, surnamed the Great (+1518). Trivulzio left the service of Alfonso, and returned at the head of a French army, and may be said to have been the chief cause of the ruin of his country. Fought for Charles VIII. at the battle of Taro. When Louis XII. succeeded to the throne, Trivulzio in less than a month reconquered the Milanese, and compelled Ludovico to flee to Germany, for which service he was made a Marshal of France. Trivulzio's despotic administration excited a revolt and the return of the Moor; but Trivulzio took both the brothers prisoners. He led the

¹ The same device is given with the mottoes, *Silentia tuta*, "Silence is safe;" and *Pone ori frenum*, "Keep a bridle on thy mouth." Le Verein, 'Livre curieux et utile pour les savans et les artistes.' Paris, 1686.

vanguard of Louis XII. at the battle of Aignadel, and had a large share in the victory of Marignano. He ordered to be inscribed upon his tomb at Milan, in the church of San Nazzaro, "Johannes Jacobus Magnus Trivultius Antonii filius quo numquam quievit quiescit, tace."

Seeing Ludovico Sforza's design upon the duchy of Milan, to the prejudice of his nephew, Gian Galeazzo (he was one of the Council of Regency at Naples appointed by Galeazzo Maria), Trivulzio left in disgust and joined the King of Aragon, Alfonso II., the avowed enemy of Ludovico. And wishing to show that in the administration of Milan he would not yield one point to Ludovico, he bore as his device a square slab of marble with an iron style placed in the centre, opposite the sun, the ancient ensign of the Trivulzio house (Fig. 173), with the

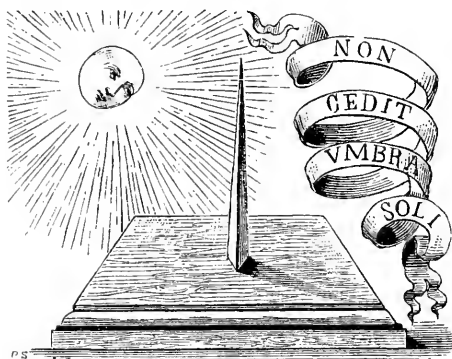


Fig. 173.—Gian Giacomo Trivulzio.

motto, *Non cedit umbra soli*, "The shadow yields not to the sun," for the sun—moving round where it would, the style still rendered its shadow.

Trivulzio bore a panther on his standard, with the motto, *Mens sibi conscia facti*, "The mind conscious to itself of the deed,"—the panther signifying foresight (providence), from the number of eyes in his coat; others said he wished to imply that he knew how to manage for himself in the various changes of his capricious fortune.

URBINO, DUKES OF.

FRANCESCO MARIA DELLA ROVERE (+ 1538), fourth Duke of Urbino. He showed himself not unworthy in war and letters of his great-grandfather Frederic, of Montefeltro. When scarcely eighteen, his uncle, Pope Julius II., gave him the command of the Papal troops.

Francesco degli Alidosi, Cardinal of Pavia, accused him of causing the loss of Bologna. Unable to obtain an audience to justify himself to the Pope, Francesco Maria vented his indignation upon the cardinal, whom he killed, when meeting in the street at Ravenna.

Leo X. deprived him of his sovereignty, and gave it to Lorenzino de' Medici. After a fruitless contest, Francesco Maria retired with his artillery and his grandfather's library to Mantua, but he returned to Urbino on the death of Leo X.

Francesco bore for his arms the oak and acorns, "*Le ricche ghiande d'oro*,"¹ of the Della Rovere family. After the death of the Cardinal of Pavia, he assumed, on a field gules, a lion rampant proper, holding a rapier. Motto, *Non deest in generoso pectore virtus*, "Courage is not wanting in the noble breast," a device invented by Castiglione as an assertion of Francesco Maria's worth.



Fig. 174.—Francesco Maria, Duke of Urbino.

On the recovery of his duchy, at the death of Leo X., and his reconciliation with Cardinal Giulio de' Medici, he took for device upon his standard the palm-tree,² bent towards the ground by a block of marble (Fig. 174). Motto, *Inclinata resurgit*, "Though bent, it

¹ "Thy warlike arm the golden acorns shook,"

Orlando Furioso.

² Speaking of woods good for timber,

Pliny says:—"Poplar setteth and bendeth downwards, whereas the date-tree, contrariwise, riseth upwards and archwise."—Book xvi. 42.

springs again,"¹ in token of his successful struggle against evil fortune.

Also, a flame ascending to heaven (Fig. 175). Motto, *Quiescat in*



Fig. 175.—Francesco Maria, Duke of Urbino.

sublime, "Let it rest on high;" that is, that his mind would never rest satisfied, except by elevated actions.² See ORSINI, OLYMPIA.



Fig. 176.—Francesco Maria, Duke of Urbino.

Duke Francesco Maria caused to be stamped upon his money the spheres, with the earth in the middle (Fig. 176), and the motto, from

¹ *Crescit sub pondere virtus*, "Virtue grows under the imposed weight."—Motto of the Earl of Denbigh. See also Mary Stuart's devices—all derived from the idea that the palm grows the faster, in proportion to the weight imposed upon it.

² Many other mottoes are used with the device of a flame, emblematic, in Christian iconography, of death, or of

the spirit ascending to heaven:—*Repetit calum sua dona*, "Heaven claims back its gifts." *Unde venne ritorna*, "It returns whence it came." "The spirit of man that goeth upward."—Ecclesiastes iii. 21. "The spirit shall return to God who gave it."—*Ibid.* xii. 7. Also as emblematic of ambition, *Aut eundum, aut pereundum*, "Either go on, or perish."

Ovid, *Ponderibus librata sua*,¹ "Poised by its own weight;" i.e., that he would govern himself and maintain himself by his own strength.

Also, an eagle burning its feathers by approaching too near the sun: *Pur che godan gli occhi, ardan le piume*, "That the eyes may enjoy, the feathers are burned,"—an *impresa d'amore*.

Likewise, a lighted candle, by which others are lighted: *Non degener, addam*, "Not inferior myself, I will add" (i.e., light).

GUIDOBALDO II. (+ 1574), Duke of Urbino, son of Francesco Maria, General of the Church and of the Venetian Republic, the Augustus of Urbino. His court was the resort of learned men, whom he received with the greatest magnificence and hospitality.² He was twice married, and one of his devices was the initials of his own two names, linked by a Gordian knot to those of his two wives—G. G. and V. V.; i.e., "Guido with Giulia; Ubaldo with Victoria." Motto, *Gordio fortior*, "Stronger than Gordius." One of his mottoes was, *Meritu minora*, "Less than his merit." That of Giulia his wife, *Adversis adversa solatio*, "Things adverse are a solace in adversity."

His device was three metæ, or antique goal pillars of the Hippodrome (Fig. 177), with the motto in Greek, *Φιλαρετοτάτω* (*Filaretotato*), *Virtutis amantissimo*, "To the most devoted lover of virtue,"—meaning that the crown and reward of true glory shall be adjudged to him who most of all distinguishes himself as a lover and follower of virtue.

Much difference exists as to the form of the ancient metæ, or winning-posts; but, from the Greek name signifying a fir cone,

¹ Taken also as a tournament device by the Baron de Senece.

² Describing the voyage of Rinaldo to the island of Lipadusa, Ariosto pays a compliment to the Urbino court:

"A Rimini passò la sera ancora,
Nè in Montefior' aspetta il mattutino,
E quasi a par col Sol giunge in Urbino.
Quivi non era Federico allora,
Nè Elisabetta,² nè 'l buon Guido³ e' era,
Nè Francesco Maria, nè Leonora,⁴
Che con cortese forza, e non aldira
Avesse astretto a far seco dimora
Sì famoso Guerrier più d' una sera,
Come fer' già molt' anni, ed oggi fanno
A Donne, e a Cavalier, che di là vanno."

Canto xliii., st. 25, 26.

"Then, changing steeds, his journey he pursued,
And Rimini at close of evening, view'd;
Nor would at Montefior till morning wait,
But reach'd, with rising Sol, Urbino's gate.
No Guido there, no Frederico there
Resided; no Elisabetta fair,
Nor Leonora, nor Francesco named
In later times; for these a knight so famed,
With courteous welcome had awhile constrain'd
To rest with honour in their seats detain'd;
Such courteous welcome as they since have paid
To every noble knight and virtuous maid."

HOOLE'S Translation.

Second Duke of Urbino.
Elisabetta Gonzaga, wife of
Guidobaldo I., third Duke of Urbino.
Leonora Gonzaga, wife of Francesco Maria.

they would appear to be of that form. Sanazzaro speaks of the cypress:

“Un cipresso imitatore dell' alte mete.”

They were three cones, placed on a square base, and terminated by balls on the top. A design for Guidobaldo's goals was sent by Bernardo Ta-so, taken from the Circus Maximus at Rome.

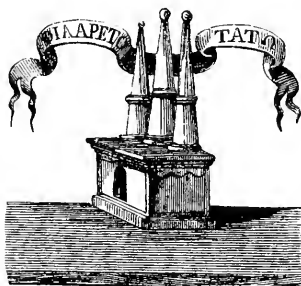


Fig. 177.—Guidobaldo II., Duke of Urbino.

This impresa is often to be seen on the enamelled *Faïence* and ornamental furniture of the period, probably executed for Duke Guidobaldo himself, for he was the great patron of Majolica. He gave every encouragement to the advancement of the potter's art, which attained at that period its greatest perfection. He procured the best designs for his painters, and delighted in making presents to contemporary princes of specimens of his Majolica.¹ The Marquis d'Azeglio has a pair of Majolica candlesticks three feet and a half high, with the three metæ painted upon them; and Baron Meyer de Rothschild possesses a similar pair.

In the South Kensington Museum are four folding chairs (*chaises pliantes*) inlaid with *tarsia*, or mosaic-work, of ivory and wood. On a circular medallion, is an oval shield of the arms of the Dukes of Urbino, surmounted by the three metæ of the Hippodrome, encircled by the ducal coronet. The gilded nails which attach the velvet backs and seats are in the form of large acorns, the Della Rovere cognisance.

VALLE, PIETRO DELLA (+ 1624). “At a masquerade at Goa,” this

¹ The celebrated collection of Majolica vases executed for the Spezieria, or medical dispensary attached to the ducal palace, were presented by his successor

as an offering to our Lady at Loreto. Queen Christina, of Sweden, according to tradition, offered for them their weight in gold.

celebrated eastern traveller writes, "I bore for my impress a blaze of flames, with the Italian word of Tasso, *Men dolce sì, ma non men calde al core*, which impress I have been wont to use frequently since the death of my wife, Sitti Maani.¹ The work of my clothes was wholly together flames; only distinguished here and there with tears, which showed my grief."²

VALLIÈRE, LOUISE FRANÇOISE DE LA. At the Carrousel given by Louis XIV., 1662, in homage to Mademoiselle de la Vallière, the monarch's device, alluding to La Vallière, was a half-blown rose peeping out from amidst its leaves, with the motto, from Tasso, *Quanto si mostra men, tanto è più bella*.

VASTO, Marchese di. See AVALOS.

VELASCO, DOM LUIS DE. *Tanto mayor gloria*, "So much the greater glory," in allusion to the motto of the constables of Castile, from whom he was descended, which is,

"Quanto mas Moras,
Tanto mayor gloria."

"The more Moors, the greater glory."

VISCONTI. See MILAN.

VITELLESCHI, B. The columns of cloud and fire of the Israelites, *Estes duces*, "Be (my) guides."

VULSON, DELLA COLOMBIÈRE, Le Sieur (+ 1658). See MEDICI, Cosmo de', Grand Duke.

¹ Pietro della Valle married a young Assyrian Christian, who died during their travels, and he had the body embalmed and carried it to Rome, where it

was interred in the church of Ara Coeli, where he is also buried.

² Travels of Sig. Pietro della Valle, Lond. 1665.

PART II.—BADGES.

“Every man shall camp by his standard, and under the ensign of his father's house.”—*Numbers* ii. 2.

“Banner'd host,
Under spread ensigns marching.”
MILTON.

“Behold the eagles, lions, talbots, bears,
The badges of your famous aneestries.”
DRAYTON's *Baron's War*.

“All the devices blazoned on the shield
In their own tinct.”
TENNYSON, *Idylls of the King*.

“A savage tygress on her helmet lies ;
The famous badge Clorinda us'd to bear.”
FAIRFAX's *Tasso*.

“Sweet mercy is nobility's true badge.”
SHAKESPEARE.

“Standards and gonfalons 'twixt van and rear
Stream in the air.”
MILTON.

WE have already alluded to the importance formerly attached to the badge ; Shakspeare shows how degrading was the being deprived of it. Bolingbroke enumerates it in the list of his wrongs, when he tells King Richard's minions—they have

“From my own windows torn my household coat,
Raz'd out my impress, leaving me no sign—
Save men's opinions, and my living blood—
To show the world I am a gentleman.”
King Richard II., Act iii., sc. 1.

So general had they become that they were forbidden by Richard III., and again by Henry VII.¹

It is astonishing that in this age of heraldic stationery, the badges have not come into favour. They surely are more interesting and more suitable for decorating writing-paper than the tortured monograms of the present time.²

ABERGAVENNY. See NEVILLE.

ABINGDON, Lord. See BERTIE.

APPLEYARD. An apple.

ARBUTHNOT, of Fiddes. A peacock passant; motto, *Tam interna quam externa*, "Beautiful both within³ and without."

ARGYLL, Duke. A galley or lymphad, with its sails furled, flag and pennants flying, for the Lordship of Lorn.

The same badge as Lords of Lorn is also borne by the Marquis of Breadalbane, the Duke of Abercorn (for Earl of Arran), and also the McDonalds, on whose monuments at Iona it repeatedly occurs.

ARMSTRONG.⁴ An arm embowed in armour, grasping a sword proper.

Their original name of Fairbairn was changed to Armstrong on the following occasion. An ancient king of Scotland, having his horse killed under him in battle, was immediately remounted by his armour-bearer Fairbairn, who seized him by the thigh and placed him on his own horse. To perpetuate the circumstance, the king rewarded him with lands, and gave him the name of Armstrong, assigning him for crest an armed hand and arm, in the hand a leg and foot in armour, couped at the thigh, all proper.

¹ Proclamation of Richard III. sent to the mayor and bailiff of Northampton. It forbids the inhabitants "to take or receive any liveries or recognisances of any person of what estate, degree, or condition soever he be of," induced by a report that "great devastations and dissensions had arisen in consequence of oaths, the givers of signs and recognisances of time past."—*Harl. MSS.*, 433.

In 1484 letters were sent to the magistrates of the chief towns in the southern counties, charging them not to suffer any livery, signs, or recognisances whatever, except the king's livery, to be worn or distributed.—*Rot. Parl.* vi., 238.

² A MS. collection of standards about

the year 1520, in the College of Arms (published in *Excerpta Historica*), also with Sir Charles Barker's heraldic collections, temp. Henry VIII, Harl. MS. 4632 (described in 'Collectanea Top. and Geneal.,' vol. iii.), are the principal authorities for the badges here given.

The standard is generally divided into three, either horizontally or transversely. In the centre is the "beast," and in the other divisions the badge. They are designated as A, B, and C.

³ Probably alluding to the fabled incorruptibility of the flesh of the peacock, which notion caused the bird to be a type of the resurrection.

⁴ Burke's 'Landel Gentry.'

ARUNDEL, Earls of—by feudal tenure of Arundel Castle.

“Since William rose, and Harold fell,
There have been Counts of Arundel.
And Earls old Arundel shall have,
While rivers flow and forests wave.”

So runs the old rhyme. Roger Montgomery, who came over with William the Conqueror, had the grant of Arundel, which was forfeited to the crown by the rebellion of his grandson in the reign of Henry I., who assigned Arundel Castle, with the earldom of Sussex, as dowry to his widow, Adeliza, of Brabant. She married William de Albini, of the Strong Hand, who had distinguished himself at some jousts at Paris, where his bravery “caused the Queen Dowager of France to fall in love with him, and to desire him in marriage; but William rejected her offers, alleging that he had given his faith to a lady in England, which denial,” continues the historian, “the saide queen tooke in evill part, and therefore practised to get him into a cave in her garden, where she had caused a lion to be put to devoure him; which, when he saw, he fiercely set upon him, thrusting his arme into the lion’s mouth, pulling out his tongue, which done, he conveyed himselfe into England, and performed his promise to Queen Adeliza. In token of which noble and valiant act, this William assumed to beare for his armes a lion gold in a field gueules, which his successors have ever since continued.”¹

The title of Earl of Arundel passed at the death of the fifth of the Albinis to his nephew, the son of his sister and John Fitzalan. Richard, third Earl of the Fitzalans, is described in the Roll of Karlaverok² with the family cognisance:

“Richard le Conte de Aroundel,
Beau chevalier et bien ame,
I vi je richement arme,
En rouge au lyon rampant de or.”

“Richard, the Earl of Arundel,
A well-beloved and handsome knight,
In crimson surcoat marked I well,
With gold of rampant lion dight.”

¹ Burke.

² An old heraldic French poem, which in 1300, in his expedition to Scotland, recites the names of the knights and when he laid siege to the Castle of Karlaverok, Dumfries. barons who accompanied King Edward I.

The Fitzalan badges¹ are—

1. A white horse holding in his mouth a sprig of oak.
2. The same galloping before an oak-tree fruited or (Fig. 178).



Fig. 178.—Arundel.

3. A chapeau or and gules, surmounted by a fret² or, and an acorn leaved, vert (Fig. 179).

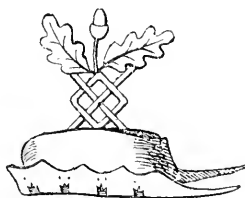


Fig. 179.—Arundel.

4. An oak-leaf and acorn proper charged with a fret² or.

An acorn is given as the badge of Sir John Arundel, time of Edward IV.³

In the sepulchral chapel in Arundel Castle the Countess of Arundel wears round her neck a splendid necklace of roses and suns, alternately connected by clusters of oak-leaves.⁴

On the standard of William, Earl of Arundel, time of Henry VIII., is the galloping horse (Fig. 178), with oak-branches, surmounted by the Maltravers fret, motto, "Cause me oblige;" and in a portrait of Henry, last of the Fitzalan earls (died 1580), belonging to the Duke of

¹ Dallaway, 'History of Sussex.'

² The fret is derived from the marriage of the third earl with the sister and heiress of Lord Maltravers.

³ In a list of badges borne by some of

the principal nobility in the reign of Edward IV., from a contemporary MS. in the College of Arms.

⁴ Blome's 'Monumental Remains.'

Devonshire,¹ he is represented on horseback, with a branch of oak-leaves and acorns on his horse's head, and acorns are intermixed among the red plumes of his helmet.

The other Fitzalan mottoes are—"My truste ys," which appears with the badge (Fig. 179) as that of William, Earl of Arundel, who died in 1543, and *Virtutis laus actio*, "Action the glory of bravery."

A capital A within a roundlet, or rundel (Fig. 180), was used for his name by Thomas, Earl of Arundel.

The swallow, *hirondelle*, is the punning cognisance for Arundel. The seal of the town of Arundel is a swallow (Fig. 181). Baron Arundel, of Wardour, bears six swallows for his arms, and a swallow on the wing is in one of the windows of the Collegiate Chapel at Arundel.

"The great Arundels"—as they were called on account of their wealth—of Lhanheron, Cornwall, have as mottoes, *De Hirundine*, "Concerning the swallow," and *Nulli præda*, "A prey to none;" and a Latin poem of the twelfth century is thus rendered—

"Swift as the swallow, whence his arms' device
And his own name are took, enrag'd he flies
Thro' gazing troops, the wonder of the field,
And sticks his lance in William's glittering shield."

WILLIAM BRITO.

Swallows are on the standard of "Mayster Arundyll," temp. Henry VIII., with the motto, *Faictes le ligement*.

By the marriage of Mary, heiress of the Fitzalans, to Thomas Howard, the ill-fated Duke of Norfolk, the Fitzalan badges passed into the house of Norfolk. The monument of the Lady Mary, with that of the duke's second wife, is in Framlingham Church, Suffolk. Their effigies lie side by side; the head of the Lady Mary rests on a couchant horse.

ASKEW. On the standard of Mayster Assecu² is an ass's head and three lion's jambs, erased or, B and C one jamb.

ASTLEY, AGNEW. A cinquefoil ermine, their arms.



Fig. 180.



Fig. 181.—Seal of the town of Arundel.

¹ In an Exhibition of National Portraits at the South Kensington Museum.

² Badges, temp. Edward IV. MS. Coll. of Arms.

Sir John de Astley had for badge a cinquefoil ermine. This knight, famous for his duel on horseback with Peter de Massei, a Frenchman, fought at Paris before Charles VII. Sir John having pierced his antagonist through the head, had the helmet of the vanquished to present to his lady. He afterwards encountered a knight of Aragon, Sir Philip Boyle, at Smithfield, in presence of King Henry VI., after which he was knighted and pensioned, and subsequently elected a Knight of the Garter.¹

AUBERNOUN, SIR JOHN D'. On the brass of Sir John d'Aubernoun, St. Mary's, Stoke Dabernon, Surrey, 1277, the earliest brass of knights extant,² and the only one of the time of King Edward I., he is represented not cross-legged but in complete mail, the hauberk or shirt reaching nearly to the knees, and having a hood or coif, and long sleeves terminating in mufflers; above, the surcoat. The ornament on the guige³ of his shield is alternately a rose and the mystic fylfot.

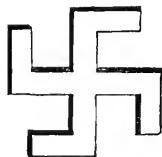


Fig. 182.—Fylfot.

This remarkable symbol (Fig. 182), called Gam-madion, from its being a combination of the Greek letter gamma, four times repeated, is frequently introduced in the vestments of the Greek Church. It was used as a symbol in India and China⁴ in the tenth century, and with us was in more peculiar use to the thirteenth and fourteenth, when it forms a frequent ornament in ecclesiastical apparel. It adorns the mitre of Thomas à Becket, preserved in the cathedral at Sens; is on the effigy of Bishop Edindon at Winchester, and examples are also to be seen at Chartlam, Kent, where the orphrey of the cope of Robert Arthur, priest, 1454, is ornamented alternately with quatrefoils and fylfots, and also the amice of Abbot Stoke, 1451, at St. Alban's Abbey.

AUDLEY, Baron. First in fame among those who bore the title of Audley was James Audley, the hero of Poitiers:

“Then Audley, most renown'd amongst those valiant powers,
That with the Prince of Wales at conquer'd Poitiers fought,
Such wonders that in arms before both armies wrought,
The first that charg'd the French, and all that dreadful day
Through still renewing worlds of danger made his way.”

DRAYTON, *Polyolbion*.

¹ Dugdale.

² Waller, ‘Monumental Brasses.’

³ “Guige” is a strap passing over the

right shoulder, which attached the shield above the left arm.

⁴ ‘Archæological Journal,’ vol. iii.

Shirley also alludes to his prowess :

“ Behold
When gallant Audley, like a tempest pours
Destruction thro’ the thickest ranks of foes.”

W. SHIRLEY, *Edward the Black Prince.*

Joan, daughter and heiress of this valiant knight, married Sir John Touchet, and their son, John Touchet, was created Lord Audley. His descendants served in the French wars of Henry V. and VI., and James, a devoted Lancastrian, fell at the battle of Bloreheath :

“ Here noble Touchet, the Lord Audley, dy’d,
Whose father won him such renown in France.”

DRAYTON, *Miseries of Queen Margaret.*

The Audley badge was a butterfly (Fig. 183) derived from their original arms—three butterflies argent. These were subsequently changed for a fret or, which, with their motto, *Je le tiens*, are retained by the present Lord Audley. The butterfly is sculptured over the chapel of Bishop Audley,¹ in Salisbury Cathedral, and was borne on his standard by Sir John Touchet, knight, in 1520,² with a moor’s head.

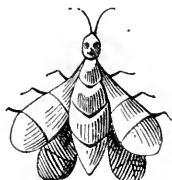


Fig. 183.—Audley.

BARKER. An heraldic tiger. A tiger’s head was the sign of Christopher and Robert Barker, Paternoster Row, printers and booksellers to Queen Elizabeth, and publishers of the English *Mercurie*, the first English newspaper. They took also the punning device of a man barking a tree.

BEAUCHAMP. See WARWICK.

BEDFORD, JOHN, Duke of, brother of King Henry V., and Regent of France during the minority of his nephew, King Henry VI. “The firebrand to poor France,” as he is styled by Drayton.³ He bore for his badge a golden root (Fig. 184).



Fig. 184.—Bedford
(from the Bedford Missal).

In that magnificent work called the Bedford Missal, executed for him in 1425, and presented by his Duchess, Anne of Burgundy, to Henry VI., by order of the duke, is a portrait of the duke, and

¹ Edmund, Bishop of Rochester, 1480; Hereford, 1492; and Salisbury, 1492 to 1524.

² Also in Harl. MS. 4632, and a MS.

in Lambeth Palace gives a butterfly as the badge of the same John Touchet, then Lord Audley, 1559.

³ ‘Polyolbion.’

behind, his banner, semé of golden roots, with his motto, *A vous entier*. That of his duchess was, *J'en suis contente*.

In a satirical poem published about 1449, in which the leading persons of the time are designated by their badges, Bedford's death is thus referred to :

"The Rote is dead."

This badge is termed by the French heralds, *Le racine de Bedford*.

BEAUMONT. An ass's head.

BEDINGFIELD, of Oxborough, Norfolk. Badge, a fetterlock, granted to the Burke family by Edward IV.

BERKELEY. The manor of Berkeley, one of the largest in the kingdom, includes the fishery of the Severn, and the lords of Berkeley hold the exclusive right of the salmon fishery. In the Church of St. Mary, Wotton-under-Edge, in Gloucestershire, is a plain altar tomb, upon which are the brass figures of Thomas, fifth Lord Berkeley, and his wife.¹ He was one of those appointed to pronounce the sentence of deposition upon Richard II. His feet repose upon a lion, and over his mailed tippet or camail he wears a collar of mermaids (Fig. 185), denoting his maritime jurisdiction ; or, may be, this cogni-

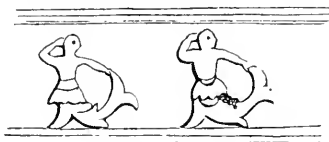


Fig. 185.—Berkeley.

sance is derived from the "Mermaids of the See," a device to which Edward the Black Prince refers in his will, and may indicate his attachment to that prince.

The seal of the Lord of Berkeley, in the time of Edward III., bears his arms with a merman.

BERTIE. A battering ram (Fig. 186). The arms of Bertie, Earl



Fig. 186.—Bertie.

of Abingdon, are three battering rams, with the motto, *Virtus ariete fortior*, "Virtue is stronger than a battering ram."

¹ 'Manual of Monumental Brasscs.' Oxford, 1848.

BLOUNT. A wolf, &c., between four eyes encircled with rays argent. B and C three eyes. Motto, *Pour par venir*.

The sun in his glory and therein an eye, is the present crest of the Bishop of London.

The Blunt family were so named ("blond") from their yellow hair. The family, says Camden, is "noble and ancient, and the branches thereof far spread."

BOHUN, Earls of Hereford, Earls of Essex, Earls of Northampton, and High Constables of England, adopted the Mandeville (*see*) badge of the swan, which they inherited by the marriage of Maud Mandeville, heiress of her brothers, to Henry de Bohun, Earl of Hereford. It is to be found on the seal of Humphrey de Bohun (+ 1298) to the letter from the barons of England to Pope Boniface VIII. in 1301. Two small shields with the Bohun arms are suspended from the back of a swan.

His son Humphrey (+ 1321) leaves to his eldest son "an entire bed of green, powdered with white swans" ("un lit entier de vert, poudre de cynes blanches").¹

On the seal, and also on the tomb in St. Edmund's Chapel, Westminster Abbey, of his great-granddaughter Eleanor Bohun, Duchess of Gloucester, sister to Henry IV.'s first wife, we find the swan; and in Eleanor's will, she bequeaths to her son Humphrey, "a p-alter, richly illuminated, with clasps of gold, enamelled with white swans" ("un psaultier, bien et richement enluminé, ove les claspes d'or enamailes ove cignes blank"); and to her daughter Joan, "Un lit petit par un closel de blanc tertaryn balas ove lyonns et cignes."

The seal of Thomas of Gloucester has the ground a diaper of ostrich-feathers and swans, and in his inventory are "xvij tapites et Banquets de vert poudres de cygnes."

Humphrey Plantagenet, the "good Duke" of Gloucester, Lord Protector of Henry VI., who was murdered at the instigation of the Queen and the Duke of Suffolk, and buried in St. Alban's Abbey (+ 1447), is designated in the satirical poem before quoted by his family badge, "The Swanne is goon."

BOLTON. The rebus of

"Prior Bolton,
With his bolt and tun."

BEN JONSON, *New Inn*.

¹ 'Royal and Noble Wills,' 181. 182.

A ton, or tun, pierced by a bird-bolt (Fig. 187), is in the church of Great St. Bartholomew, Smithfield, of which he was the last prior.¹ This style of rebus seems to have found favour with ecclesiastics. In Winchester Cathedral we find for Prior Thomas Hunton (1470-78) a capital T, Hun., and a ton, and in another place a hen sitting upon a ton or barrel. In the same cathedral a musical note called "long" and a ton, represent Bishop Langton. Also, at Winchester, Prior Silkstede has a skein of silk.



Fig. 187.
Bolton.

BOROUGH, or BURGH, SIR THOMAS DE. The arming of an arm and gauntlet.

BOTHWELL. See HEPBURN.

BOTREAUX. A toad, *armes parlantes*, "bottreau," *French*, toad. This barony passed by marriage to the Lords of Hungerford, and subsequently to those of Hastings. The present Marquis of Hastings is Baron Botreaux, and bears the three toads on his escutcheon. Boscastle, in Cornwall, was once a baronial castle of the Norman de Botreaux. When the church was built, the Lord de Botreaux ordered from London a peal of bells to be sent by sea. The vessel arrived safely off Boscastle at a time when the bells of Tintagel were swinging. The sound of the chimes of his native village was welcome to the pilot, who piously thanked God he should be safe ashore that evening. "Thank the ship and the canvas; thank God ashore," exclaimed the captain. "Nay," said the pilot, "we should thank God at sea as well as at land." "Not so," said the captain. The pilot rejoined and the captain grew cholerick. Meantime a storm arose, drove the ship on the coast, where she foundered, and all on board perished save the pilot. During the storm the clang of the bells was distinctly heard, and to this day these solemn sounds are still heard during the storms which so frequently assail the coast.²



Fig. 188.—Bottrell.

BOTTRELL. A quiver sable filled with silver arrows (Fig. 188).

BOURCHIER. The badge of this family is the well-known "Bour-

¹ He died 4th of Edward VI.

² 'The Silent Tower of Botreaux,' Sir Richard H. Hawker.

chier knot" (Fig. 189), to which also is added the water bouget derived from their arms.



Fig. 189.—Bouchier.

In the magnificent monument of Archbishop Bouchier,¹ erected by himself in Canterbury Cathedral, the family knot is scattered over the whole, combined with the water bouget, as in Fig. 190.²

On that in the chapel of St. Edmund, Westminster Abbey, to the memory of his nephew, Humphrey, eldest son of the first Lord Berners, there are three shields on each side of the brass figure (which is gone), the guige or belt of Bouchier knots formed of straps, one distinguished from the other by being studded; to both ends are buckles.

The "Bowser" Chapel at Little Easton, Essex, the burial-place of the Bouchier, now of the Maynard family, is ornamented with the Bouchier knot, together with the fetterlock of the house of York, to whom the family were steady adherents. In the church is a bell, called Bowser's bell, inscribed with the knot, and having inserted a silver coin of King Edward IV. This bell is said to have been the gift of a Countess of Essex.

Among other costly monuments is that of Henry Bouchier (brother to the Archbishop, Earl of Eu and Essex, 1483). The red lambrequin, or mantling, of his helm, instead of the customary lining



Fig. 190.—Monument of Archbishop Bouchier.

¹ Thomas Bouchier, second son of William Bouchier, Earl of Eu, in Normandy. "He was," says Weaver, "preferred to the Bishopric of Worcester, from whence he was translated to Ely, and lastly enthroned in this chair of Canterbury, where he sat thirty years, and lived after the time of his first consecration fifty-one years. I find not that

ever an Englishman continued so long a bishop, or that any archbishop, either before or after him, in 800 years, enjoyed that place so long. And to add more honour to his grace, and money to his purse, he was about two years Lord Chancellor of England, and Cardinal of S. Ciriaci, in Thermes. He died in 1486." —'Funeral Monuments.'

² Gough's 'Sepulchral Monuments.'

of ermine, is semée of small water bougets;¹ and in the satirical poem before quoted, he is alluded to by the same badge:

“The Water Bowge and the Wyne Botele,²
With the Vetterlochs cheyne ben fast.”

John Berners, second Lord Bouchier, son of Humphrey, was eminent for his learning, and by command of Henry VIII. he translated the ‘Chronicles’ of Sir John Froissart into English. His badge was the branch of a knotty tree entwined into the Bouchier knot (Fig. 191). It appears on his standard, with his motto, *Bien je espoyre*.

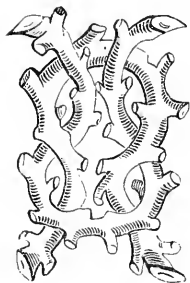


Fig. 191.—Berners, Lord Bouchier.

His kinsman and contemporary, John Bouchier, Lord Fitzwarin, bore for his badge a pavache, or tilting-shield, with the guige tied in the Bouchier knot.

Drayton thus eulogises Bouchier of Poitiers fame:

“With these our Beauchamps may our Bouchiers reckon’d be,
Of which that valiant lord, most famous in those days,
That hazarded in France so many dangerous frays,
Whose blade in all the fights betwixt the French and us,
Like to a blazing star was ever ominous.”—*Polyolbion*.

BOWEN. A knot forming four loops, or bows (Fig. 192), a rebus of the name Bow-en.

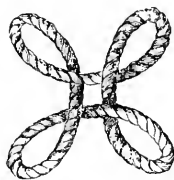


Fig. 192.—Bowen Knot.

BOWES, SIR GEORGE, Knight-Marshal of Queen Elizabeth during that great rebellion of the Earls of Northumberland and Westmoreland, called “the Rising of the North.” He bore on his seal the customary badge of his house, a sheaf of sharpened arrows, with the motto, *Sans variance terme de ma vie*. This cognisance is introduced in the

¹ The stall plate of his brother John, Lord Berners, K.G., in St. George’s Chapel, Windsor, exhibits his mantling

semé alternately with water bougets and Bouchier knots.

² Badge of Vere, Earl of Oxford.

window-curtains of the modern castle of Streatlam, county Durham, seat of the elder branch of the family. It dates from the time of William the Conqueror, who placed in a castle belonging to the Earl of Brittany, in that division of Yorkshire called Richmondshire, a knight with five hundred archers to defend it against the insurgents of Cumberland and Westmoreland, who were in league with the Scots. William gave him, for device upon his standard, the arms of Brittany, with three bows and a bundle of arrows, whence the castle and its commander derive their name.¹

BRACKENBURY. Among the metrical legends of the county of Durham is this distich :

"The black lion under the oaken tree,
Makes the Saxons to fight and the Normans to flee;"

which Sir Cuthbert Sharp explains by the Brackenbury device, a green tree, under which is a couchant lion. Motto, *Sans reculer jamais*² (Fig. 193).



Fig. 193.—Brackenbury.

BRAY. The badge of the Bray family is a hackle or hemp-breaker (Fig. 194), formerly used for breaking the stalks of hemp—Bray, from the French, *broyer*, to break, bruise, or pound. The hempbreak is still the crest of the family.

Sir Reginald Bray, K.G., and for one year Lord Treasurer, was in the service of Margaret, Countess of Richmond, and by her was confidentially employed in the negotiations which led to the accession of her son. It was Sir Reginald who found the crown in a hawthorn-bush on the field of Bosworth,

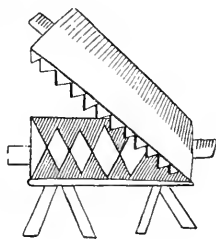


Fig. 194.—Bray.

¹ Sharp's 'Memorials of the Rebellion.'

² Flower's 'Visitation of the County Palatine of Durham,' 1575.

and gave it to Lord Stanley, who placed it on the head of the victorious Henry, in memory of which he afterwards bore it as a crest. A thornbush, with a crown in the midst, is to be seen in the hall-window of Stene, Northamptonshire, one of the forfeited estates of Lord Lovel granted to Lord Bray.¹ Sir Reginald laid the first stone of King Henry VII.'s Chapel at Westminster, 1502-1503, and died the same year. He desired to be buried in the Chapel of St. George, Windsor, which he had "new made with that intent, and also in honour of Almighty God." That St. George's Chapel owes much to Sir Reginald there can be little doubt. His arms, his device of the flax-breaker, the initials of his name and that of his wife, in so many parts of the ceiling and windows, could not have been placed there without a more than ordinary claim to distinction.²

In the remains of stained glass in Shere Church, Surrey, is the bray or hemp-breaker of Sir Reginald.

The badge is on the standard of his son, who was created Lord Bray, with the motto, *Seray come a Dieu plaira*.

BROOK, SIR EDWARD, the first Lord Cobham of that name, the last Baron having been Sir John Oldcastle, the Lollard martyr. He was a firm Yorkist, and fought at St. Alban's and Northampton. He bore a black Saracen's head. See the Cobham monuments at Cobham, Kent.

Brook, Thomas, Lord Cobham, who was present at the taking of Tournay by Henry VIII. has the same badge. His motto, *Je me fie en Dieu*.

The ancient families of Brooke and Grey both assumed the badger: an animal known provincially by the name of "brock" or "grey," and, with the fox, regarded equally as an object of sport: "To hunt by day the fox, by night the gray."

BRYAN. A bugle horn. In the church of St. Peter's, Seal, Kent, is the brass of Sir William de Bryene (+1395). His head rests upon a tilting helmet, having on its crest a bugle horn. This is one of the Northumberland badges the family derive by marriage.

BULLEN, SIR THOMAS, K.G. Viscount Rochford, Earl of Ormond, created Earl of Wiltshire by King Henry VIII. (+1538), father of

¹ Brydges' 'History of Northampton.'

² Burke's 'Landed Gentry.'

³ Moule, 'Heraldry of Fishes.'

Queen Anne Bullen, and maternal grandfather to Queen Elizabeth. He was sent ambassador to the Pope, whose foot he absolutely refused to kiss.

At St. Peter's Church, Hever, Kent, is his brass monument—a large, armed figure. He is attired in the full insignia of the Order of the Garter¹—mantle, star, garter, and collar of garters, each of them surrounding a red rose. Beneath his head is his tilting helmet, with the assumed crest of Ormonds, a demi-falcon volant ar. issuing from a mound vert, which has descended from the Ormonds as a badge of the Bullens² (*see* ENGLAND, Queen Anne Bullen). His feet rest upon a male griffin, also derived from the Ormond descent. A bull's head sable, coupé and armed gules, was also used as a badge.

Blickling was the country seat of Sir Geoffrey Bullen, Lord Mayor of London in 1458, and son of Sir William Bullen of Blickling, Norfolk, grandfather of Sir Thomas, who resided there with his daughter Anne, and where later Queen Elizabeth was a guest. It was also visited by Charles II. and his queen.

“Blickling two monarchs and two queens has seen.
One king fetch'd thence, another brought, a queen.”

BURDETT. Sir John Burdett, of Bromcote, Warwick. Or; crest, a lion's head sable, with four pansies slipped. B and C, pansies.

BURGH. A black dragon, which was subsequently used by Edward IV., in token of his descent.³

BUTELLER—BUTLER. A covered cup argent, in allusion to the office. A boar's head.

BYRCHE. A squirrel sejant.

BYRON (BEROUN). A mermaid argent, crined and finned or, holding in the left hand a comb, in the right a mirror, both of the last.

CALTHORPE. A caltraps or.

CAPELL, SIR GYLES DE, Stebbing, Essex. An anchor erect gules, bezanty the ring or, between two jessamine slips proper. B one, C three, jessamine slips. Motto, “*Pour entre tenir.*”

¹ Among the monumental brasses there only remain four examples of Knights of the Order of the Garter: Sir Simon de Felbrigge, +1413, at Felbrigg, Norfolk, and Sir Thomas Camoys, Trotton, Sussex, who wear the garter simply; Henry Bouchier, Earl of Essex,

1483, Little Easton, Essex, who has also the mantle, and Sir T. Bullen, who has the full insignia.

² Walter's ‘Monumental Brasses.’

³ Willement's ‘Heraldic Notices of Canterbury Cathedral,’ London, 1827, *passim*.

CARE. A buck's head coupé, argent, &c., between four columbines slipped and leaved or, flowered azure and argent. B and C columbines.

CAREW, SIR JOHN, Kt. A or and sable. Carew crest of demi lion, set round with spears between four spears bendways headed azure. B, C, and D two spears bendways. E four chevrons.

Sir William Carew, Kt. de Devon. On a wreath a demi-lion issuant from the round top of a ship, and two falcons collared and jessed gules, bells on the neck and legs or. B, falcon and round top of a ship; C ditto between two round tops. *Felix quæ poterit*, "Happy who can."

CHAMBERLAIN, SIR RAFFE. An ass's head erased argent, ducally gorged or (present crest).

Rauff, Chamberlain of Ryngston, in Cambridgeshire. G and purp. An ass's head, as above. "*En aeroacis sunt vostra*."

Sir Robert Chamberleyn. A friar's girdle, azure.¹

CHENIE. The upper part of a rose gules, seeded or, barbed vert, therefrom the rays of the sun issuing downwards, or.

CHOLMONDELEY. Chambley.² A close helmet in profile argent, garnished or. The present arms are two helmets in chief. Motto, *Cassis tutissima virtus*, "Virtue (or valour) is the safest helmet."

Sir Rych Cholmondeley. A helmet, &c., four birds rising or, the inside of the wings sable. B and C one bird. *De cuer entier*.

CLARKE, JOHN DE QUARENDON. A bird holding an ear of corn. "Bee advised."

CLIFFORD. An annulet. This badge (Fig. 195) occurs on the

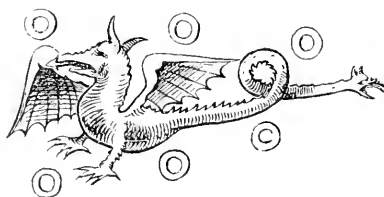


Fig. 195.—Clifford.

standard of Henry, thirteenth Lord Clifford,—

"Clifford, whom no danger yet could dare"

(DRAYTON'S *Miseries of Queen Margaret*),

son of that fierce Lancastrian who commanded at Wakefield and fell at

¹ Badges, Edward IV. MS. College of Arms.

² *Ibid.*

Towton.¹ Henry, then only ten years of age, was concealed by his mother at a farm, in the garb of a shepherd, that he might escape the vengeance of the house of York, to whom the memory of "that cruel child-killer" was so hateful after the murder of young Rutland. Henry Clifford lived in retirement until the age of thirty-two, when, on the accession of King Henry VII., he was restored to his titles and estates.

CLINTON. A mullet pierced,² gold (Fig. 196). This badge is still borne, with the Pelham buckle, by the Duke of Newcastle; also, a greyhound.³

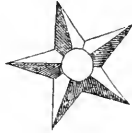


Fig. 196.—Clinton.



Fig. 197.—Compton.

COBHAM. *See* BROOK.

COMPTON. A fire beacon (Fig. 197). The present crest of the Earl of Northampton.

CONSTABLE. Sir Marmaduke Constable had for badge on his standard, 1520, an anchor erect or, ringed at the crown, and charged with a crescent sable. Motto, *Soies ferme*.

CONYERS. Sir William Conyers, summoned, 1509, as Baron Conyers. He distinguished himself at Flodden Field. His standard is semée of two badges, the first two wings in lure gules, tied by a cord azure; the other, a cross crosslet gules, the device a lion passant azure. Motto, *Ung Dieu, ung roy*.

In another list of standards Lord Conyers is argent. A lion passant azure, the whole banner semée of cross crosslets gules, and a pair of wings gules, addorsed and connected by a knot azure. *Ung Dieu, ung roy*.

Lord Conyers bore a garb, and also a trefoil argent.

¹ Clifford says to King Henry —

"King Henry, be thy title right or wrong,
Lord Clifford vows to fight in thy defence.
May that ground gape, and swallow me alive,
Where I shall kneel to him that slew my father!"

King Henry VI., 3rd Part, Act 1. sc. 1.

² Badges, temp. Edward IV.

³ Bagford MS. on the Art of Printing, Harl. MS., 5910.

Besides the manor of Sockburn, near Darlington, in Durham, which they hold by a singular tenure, the manors of Hornby, in Yorkshire, and Charlton, Kent, were also held by this ancient family.

Sir John Conyers is recorded to have slain a venomous wyvern, which was the terror of the country round, and to have been requited by a royal gift of the Manor of Sockburn, to be held by the service of presenting a falchion to each Bishop of Durham on his first entrance into the Palatinate. In compliance of which tenure when each new Bishop of Durham first enters his diocese, the Lord of Sockburn, meeting him in the middle of Neashamford or Croft Bridge, presented him with a falchion, addressing him in these words: "My Lord Bishop, I here present you with the falchion wherewith the Champion Conyers slew the worm, dragon, or fiery flying serpent. It destroyed man, woman, and child; in memory of which, the king then reigning gave him the Manor of Sockburn, to hold by this tenure, that, upon the first entrance of any bishop into the county, this falchion should be presented." The bishop returns it, wishing the Lord of Sockburn health and long enjoyment of the manor.¹

CONYNGHAM, CUNINGHAM. A shake fork. Motto, "Over fork over." Crest of the present Marquis of Conyngham, but the device occurs in seals of the family in 1500.²

COOKE, JOHN, of Gedehall, Essex. Unicorns and boars. Motto, "Bee contented."

COPINGER. An arm embowed, vested gules, holding in the hand a brush gules, garnished or.

COSSYN DE LONDREYS. On a ground a cubit arm erect, habited or, charged with two chevrons azure, cuff argent, hand proper, grasping a bunch of filberts or, leaved vert, between two mounts vert, on each a columbine azure, and leaping thereout a coney sable. B and C on each a mount vert, and thereon as before. *Ne trop ne moins*. The antiquity of this family is proved by the proverbial distich—

"Croker, Crewys, and Copplestone,
When the Conqueror came were at home."

CORBET. A corbeau standing on a tree occurs on seals of the twelfth century; and the device of the raven was afterwards adopted by several members of the Corbet family, both in England and Scotland.³

¹ Longstaffe's 'History of Darlington,'
quoted in Burke's 'Vicissitudes.'

² Descriptive 'Catalogue of Impres-

sions from ancient Scottish Seals.' Henry
Laing. Edinburgh, 1850.

³ *Ibid.*

CORNEWALL. A Cornish chough proper.

Sir Thomas Cornwall, knight. Argent, a lion passant, gules ducally crowned, and semée of bezants or, between four Cornish choughs proper, ducally collared or.

COURTENAY. A dolphin, one of the ensigns of the Greek empire on the Byzantine coins, was assumed by the Courtenays, in reference to the "purple of three emperors."

The Courtenays, Earls of Devon, used a grey boar as their badge; and, in the satirical verses, circ. 1449, already quoted, the lines—

"The boar is far in the west
That should us helpe with shield and spere,"

apply to Thomas, fifth Earl of Devon, who, with his two brothers, lost his life in the Lancastrian cause.

The arms of Peter Courtenay, Bishop of Exeter and Winchester, environed by three dolphins, are sculptured on a chimneypiece in the bishop's palace at Exeter. It was to this bishop and his brother that Shakspeare refers, when the messenger announces to King Richard III.—

"My gracious sovereign, now in Devonshire,
As I by friends am well advertised,
Sir Edward Courtenay and the haughty prelate,
Bishop of Exeter, his elder brother,
With many more confederates, are in arms."

King Richard III., Act iv., sc. 4.

The standard of Sir William Courtenay, of Powderham Castle—a possession they have held since 1377—has a boar, and dolphins embowed of silver. Motto, *Passes bien devant*.

Hugh, third Earl of Devon, married Margaret Bohun. Their monument is in Exeter Cathedral. Her feet repose on a swan, the badge of her family. He was father to Edward, the "blind good earl," whose monument was at Tiverton, until that church was destroyed in the Parliamentary wars, with this inscription—

"Hoe, hoe! who lies here?
I, the goode Erle of Devenshire,
With Maud, my wyfe, to mee full dere,
We lyved togeather fyfty-fve yere.
What wee gave, wee have;
What wee spent, wee had;
What wee left, wee loste."

The idea is similar to an epitaph given by Gough as on a brass at St. Alban's, in Latin and English—

“Lo, all that ever I spent, that sometime had I;
All that I gave in good intent, that now have I;
That I never gave, nor lent, that now had I;
That I kept till I went, that lost I.”

COURTENAY, SIR PERSE, temp. Edward IV., bore for badge St. Anthony's cross azure.

COURTENAY, HENRY, Marquis of Exeter. See EXETER.

CROMWELL. A silver purse, tasselled and buttoned gold, was taken for his badge by Ralph, Lord Cromwell, Lord High Treasurer from 1434 to 1444, in allusion to his office. At Tattershall Castle, Lincoln, the stately edifice he built, on the ground-floor, is a carved stone chimney-piece,¹ ornamented alternately with his arms and treasury purses (Fig. 198), with his motto, *Nay je droit*.² The pelican is a Cromwell bearing.

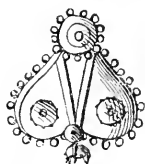


Fig. 198.
Cromwell.

CURZON. A cockatrice, wings elevated, tail nowed, and ending in a dragon's head, is the badge on the standard of Robert, Lord Curzon, in 1520. Fig. 199 is given by Edmonstone as the ancient badge of the family.



Fig. 199.—Curzon.

DACRE. This family derives its name and arms from a Crusader ancestor, who distinguished himself at the siege of Acre. Their badge, an escallop³ united by a knot to a ragged staff (Fig. 200), indicates their office of hereditary foresters of Cumberland.

There have been two Barons Dacre, called North and South. The North is Dacre of Gilsland, in Cumberland, merged into the Earldom of Carlisle; the other Dacre of Essex, now a barony, derived from Joan, heiress of the Barons Dacre, who married Sir Richard Fynes, of Hurst, Sussex, in 1145, who was received as Baron Dacre.

¹ A plaster cast of this chimney-piece is in the South Kensington Museum.

² Sander's 'History of Lincoln.'

³ Gules, three escallops, argent.

“Give me my scallopshell of quiet,
My staff of faith to walk upon;
My scrip of joy, immortal diet,
My bottle of salvation.”

SIR W. RALEIGH.

“Your crest, my father's pride,
That swept the shores of Judah's sea,
And waved in gales of Galilee.”

Lay of the Last Minstrel.

The banner of Thomas, second lord Dacre, of Gillesland, Warden of the West Marshes, who distinguished himself at Flodden Field, is given thus :

Le Seigneur Dacre de Gilslande, chevalier de la tres noble ordre de la Jarretière, Lieut. des Marshes vers Escosse, fort en loyauté. Four stripes, or, and azure. A, a bull passant gules, ducally gorged, unguled, and collared or, with the badge of Dacre four times repeated—viz., an escallop argent, and a staff raguly, also argent connected by the Dacre knot, gules. B and C same badge.



Fig. 200.—Dacre.

He married Elizabeth, third daughter and sole heiress of Ralph de Greystock, Baron Greystock, K.G.

The Lord Dacre Fynns of the South : A wolf-dog statant argent, collar spiked, chain with a log at the end, or, between four coronets of the last issuing from each, a wyvern azure, one and two wyverns, *De moy nul mot sy rayson neve velt*.

The Lord Dacre Fynns of the South : A bull, saltire gules, ducally gorged, and chevron or, armed, and unguled of the last between four repetitions of the ciphers T and D, connected by the Dacre knot, all or, C and D, in each, the cipher twice repeated as before.

Fiennes, Lord Dacre : A griffin's head, erased gules, holding in its beak an annulet or.

The above standards were those of Thomas Fines, Baron Dacres of the South, "who was executed," says Weever, "at Tyburn, in 1541, for that he, with others, going to hunt in Master Pelham's park, in Laughton, in Sussex, and meeting with some company casually by the way, with whom and his confederates ensued a quarrel, in which a private man was slain by the said lord or some of his associates (all three executed for the same fact). The death of this lord was generally lamented, being an hopeful gentleman of twenty-four years. This happened in that year when Henry VIII. unsheathed his sword upon the necks of the nobility."¹

The Dacre badge is over the arms of William de Dacre, temp. Edward III.²

¹ Weever's 'Funeral Monuments.

² 'Fragments relative to the Duchy of Lancaster,' Matthew Gregson. London, 1817.

DANCE. A horse's head, gules, bezantée, bridled or.

DANET. A greyhound's head.

D'ARCY. Sir Thomas D'Arcy, created a baron in 1509, and K.G., having joined in Ask's rebellion, called "the Pilgrimage of Grace," was accused of delivering up Pontefract Castle to the rebels, and was convicted of high treason, and beheaded on Tower Hill in 1538. His standard was, vert, an heraldic tiger argent, in the dexter lower corner three-parts of a broken spear, or, the point erect, and two-parts of the staff in saltire; a buck's head, coupé at the neck, ermine.

DARCE. A reindeer's head, coupé ermine, armed or.

DARCY, MONTO, at Maldon, Essex. The broken spear is the crest of Darcey, county Galway.

DARELL, SIR EDWARD DE LYTLLCOTT, Wylts. B and C a lion's head, erased or, ducally crowned or.

DAUBENEY. Henry, Lord Daubeney, created, 1538, Earl of Bridgewater, bore as badge two bats' wings addorsed sable, tied by a cord or (Fig. 201).



Fig. 201.—Daubeney.

DE LA WARRE. The crampit, or chape, is the metal termination, or ornament, at the end of a scabbard, which prevents the point of the sword from protruding. This is still borne by the Earl de la Warr,¹ the lineal descendant of Sir Roger la Warr, to whom the badge was first granted. Sir Roger shared in the glory of Poitiers, in which battle John, King of France, and the Dauphin, were taken prisoners. Much contention arose as to whom belonged the honour of his capture, for the French king defended himself with great valour, till the pressure upon him became so great that those who knew him called out, "Sire, surrender, or you are dead!" Whereupon he yielded, according to Froissart, to Sir Dennis Morbeck, a knight of Artois, in the English service: but being forced from that captain, more than ten knights and esquires claimed the honour of taking the royal prisoner. Among these the pretensions of Sir Roger la Warr and Sir John Pelham having been acknowledged the strongest, the former had, in commemoration of so valiant an exploit, the chape, or crampit, of the

¹ De la Warre. A crampit or, the or, charged with the letter R of the inside per pale azure and gules, rimmed first.

king's sword (Fig. 202), and Sir John Pelham the buckle of a belt, as a memorial of the same achievement.

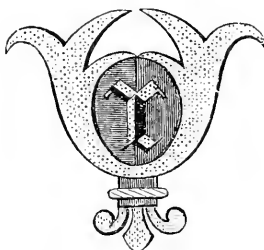


Fig. 202.—De la Warre.

The standard of Lord Laware Alphyn, in 1520, is semée of crampits, and the badge is introduced in the wainscot carvings of Halnaker House, Sussex, founded by Sir Thomas West, who married Elizabeth Bonville, temp. Henry VIII.

The Tudor rose (Fig. 203) is also borne as a badge by Lord De la Warre.

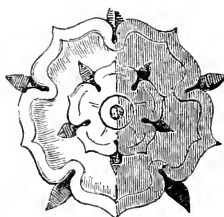


Fig. 203.—De la Warre.

On the sinister side of his crest Lord De la Warre bears a rose per pale argent and gules, from Mortimer of Wigmore, Earl of March, whose arms he quarters, and whose descent from Edward III. allied them to both the white and red roses, and they were, indeed, heirs to the crown.

DELVE. A dolphin embowed azure.

DENHAM. A hart's head caboshed.¹

DENLEY. A mullet, pierced or.

DENNAN. Or, three columns argent, capitals and bases or, two arches of the first.

From the family of Arches, whose arms were quartered with Dynham.

¹ Sir George Mackenzie, Harl. MS., 88.

DENNY. Two arches supported on columns argent (Fig. 204), their bases or, was the badge of Sir Anthony Denny, Groom of the Stole to Henry VIII., the only individual among the courtiers who had the courage to apprise his royal master of his approaching death. Henry so highly esteemed Sir Anthony, that he was allowed to perform his task with impunity. The king presented him with a pair of gloves richly worked with pearls, and appointed him one of his executors and counsellors to Prince Edward. Henry Howard, Earl of Surrey, wrote an epitaph to his memory :

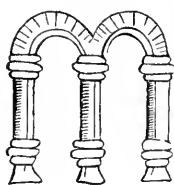


Fig. 204.—Denny.

“Death and the King did, as it were, contend
Which of them two bare Denny greatest love :
The King, to show his love, gan farre extend,
Did him advance his betters farre above :
Nere place, much wealth, great honours eke him gave,
To make it known what power great princes have.

“But when Death came with his triumphant gift,
From worldly carke he quit his wearied ghost,
Free from the corpes, and straight to heaven it lift.
Now deme that can who did for Denny most ;
The King gave wealth, but fading and unsure ;
Death brought him blisse that ever shall endure.”

DERING, of Surrenden, Dering, Kent. The father of Richard Dering, a monk, gave to Canterbury Cathedral, according to Weever, “the hangings of rich and faire cloth of Arras which adorn the quire, at the request of his son, who was one of the adherents of Elizabeth Barton, the Holy Maid of Kent, who, according to his monkish herald, bath figured in the borders, his rebus or name-devices, a deer and a ring, instead of arms.”

DEVEREUX, BARON FERRERS, of Chartley, Viscount Hereford.

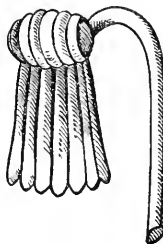


Fig. 205.—Devereux.

On the stall plate, as Knight of the Garter, of Sir Walter Devereux, Lord Ferrers, created Viscount Hereford by Edward VI., great grandfather of the unfortunate favourite of Queen Elizabeth, are two badges, the horse-shoe of the Ferrers, and the “French wife’s hood” (Fig. 205), with the motto, *Loyalle suys*. The latter occurs as early as Edward IV., and both badges are on the banner of Lord Ferrers in 1520. The horse-shoes are on the great bay-window of the hall at Chartley

Castle, Warwickshire, founded by Lord Hereford, with his initials, W. D., and motto; and on the chimneypiece at Tamworth Castle, Staffordshire, with the motto, *Only one*.¹

DIGBY. An ostrich or, in his beak, a horse-shoe gules.

Mayster Dygby. Azure, an ostrich argent, beaked, membered, and vorant a horse-shoe or, with three ciphers of J. D. connected by a knot gules. *As God be plesid.*

DIGBY. A fleur-de-lis argent.

DOCRA, THOMAS, Lord Prior of St. John's, commonly called Master of the Knights of St. John of Jerusalem; sat in Parliament as premier Baron.

Froissart calls the Prior of St. John's "Le grand Priour d'Angleterre du Temple."

Lord Thomas Docwra, Lord of St. John's. A demi-lion rampant, double quened, on dexter paw a plate charged with a pale gules, with gules d'or holding a plate as before, three wreaths, on each a lion's paw, B and C two lion's paws erased, sable, holding a plate, as in the crest, charge, with a pale gules. *Saneboro.*

DODSLEY, Mr., Dean of the king's chapel (temp. Edward IV.). A grate silver.

DORSET. *See* GREY.

DOUGLAS.

"The blodye harte in the Dowglas armes
Hys standere stood on hye,
That every man myght fule well knowe;
By side stode starres three."

Battle of Otterbourne (written cir. Henry VI.).

"The bloody heart blazed in the van,
Announcing Douglas' dreaded men."

SIR W. SCOTT.

King Robert Bruce had vowed to go to the Crusades, but finding himself on his deathbed (1329), he said, "Since my body cannot accomplish what my heart wishes, I will send my heart instead of my body to fulfil my vows." He requested Sir James Douglas to undertake the task, and he accordingly set out with the heart in a silver casket, which he wore attached to a cord of gold and silk. Landing at Valencia, in Spain, Alfonso, King of Aragon, begged his assistance against the Moors of Granada. In the Battle of Salado, Sir James

¹ Pennant, 'Journey to Chester.'

fought by the side of the Spaniards; the tide of victory turned against the Christians, and being surrounded by the enemy, Sir James, in his deep despair, taking the casket from his neck, he threw it before him, saying, "Now pass thou onward as thou wert wont, and Douglas will follow thee or die." Surrounded by numbers, Sir James was slain, and his body found lying close to the silver case, to which he clung till death.¹

The Bruce's heart was picked up by a fellow soldier, Sir Simon Lockhard, who took it back to Scotland, where it was interred beneath the high altar in Melrose Abbey. He changed his name to Lockheart, and bore upon his shield a man's heart with a padlock upon it, in memorial of the royal heart he had charge of to its native country.²

DRUMMOND, Earl of Perth. The field of his standard, semée of caltrops. Motto, *Gang warily*.

DUNDAS. A salamander.³

DUNSTABLE, SIR RICHARD. Temp. Edward IV. A white cock.

DYMOKE. Mayster Dymmoke. Two swords sheathed erect, point downwards, garnished, or, pommel and hilt of the last, with four wreaths, on each a pair of hares' ears. B a like sword between two pairs of ears, C two swords and two pairs of ears.

Scrivelsby was granted by William the Conqueror to Robert de Marmion, to be held by performing the office of king's champion. At the coronation of Edward III., Sir J. Dymoke performed it as Lord of Scrivelsby.⁴

EDGECOMBE. Sir Percy Edgecombe. Demi stag, &c., with three boars' heads⁵ coupé and erect argent, armed or, each issuing from a laurel wreath vert. B and C the boars' heads. *Au plaisir fort de Dieu*. The same for Edgecombe in H. MS., 4632.

EGERTON. A pheon, the point upwards, sable.

Mayster Rauffe Egerton de Rydley, Cheshire. On a wreath, a lion's jamb, &c., with five pheons azure, each charged with a crescent, B and C in each, two pheons. *Fin fait tout*.

ESSEX, Earls. See MANDEVILLE.

¹ Argent a heart imperially crowned proper, on a chief azure three mullets of the field.

² 'Enshrined hearts.' Emily Sophia Hartshorne. London, 1861.

³ Sir George Mackenzie, Harl. MS., 88.

⁴ Present crest, sword erect argent, hilt and pommel or, two, lions, three, scalp of a hare, ears erect proper.

⁵ Mount-Edgecombe, Earl of. Present arms, gules, on a bend an ermine cottised or, three boars' heads coupé argent.

EXETER. Henry Courtenay, Earl of Devon, created Marquis of Exeter by Henry VIII., but afterwards beheaded. His badge was a fagot or bundle of sticks, banded, or (Fig. 206).

FAUCONBERG, WILLIAM NEVILLE, Lord, youngest son of Ralph, fifth Earl of Westmoreland, took a leading part in the French wars, commanded the van of King Edward IV.'s army at Towton, was created Earl of Kent, and filled the office of Lord High Admiral.

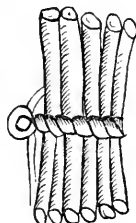


Fig. 206.
Courtenay.

"Stern Falconbridge commands the narrow seas."

King Henry VI., 3rd Part, Act iv, sc. 1.

Being sent ambassador to France to treat for peace, he was perfidiously seized and detained. Shakspeare enumerates him among the prisoners :

"The thrice victorious Lord of Falconbridge,
Knight of the noble Order of St. George,
Worthy Saint Michael and the Golden Fleece ;
Great mareschal to Henry the Sixth,
Of all his wars within the realm of France."

King Henry VI., 1st Part, Act iv., sc. 7.

His cognisance was a fishhook, which is noted in the contemporary poem before quoted,

"The fischer hath lost his hangulhook,
Gete them again when it woll be"

(*Satirical Verses*),

when alluding to his captivity in France, 1447. Among other crests of knights (Lansd. MS. S70), is "The fysshe hoke."

FENWICK. A phoenix. Motto, *Perit ut vivat*, "It perishes that it may live again." Sir John de Fenwicke having served his master, Henry V., in the wars with France, the king granted him the lordship of Trouble Ville, in Normandy, with permission to bear for his motto, *A Tous Jours loyal*. See **WAR CRIES**. There is the Phoenix inn at Morpeth, and in a ballad of the seventeenth century the Fenwicks are designated by their badge :

"Out upon thee Withrington,
And fie upon thee Phœnix,
Thou hast put down the doughty one
That stole the sheep from Amoix."

Ballad, circ. 1610.

FERRERS. A horse-shoe (Fig. 207).¹ Both name, arms, and badge are said to commemorate Henry de Ferrariis, who came over with the Conqueror in the capacity of chief farrier.



Fig 207.—Ferrers.

Speed, in his 'Theatre of Great Britain,' says, "The familie of the Ferrers were first seated in Rutlandshire, as, besides the credit of writers, the horse-shoe, whose badge it was, doth witnesse; wherein the castle, and now the shire hall, right over the seat of the judge, a horse-shoe of iron, curiously wrought, containing five foote and a halfe in length, and the breadth thereto proportionably is fixed."

A horse-shoe enclosing a nail-head is on the seal of Margaret Ferroure, and a hammer and horse-shoe on that of Alice Ferroure.²

Among other good wishes enumerated by Dr. Barton Holiday in his 'Marriage of the Arts,' 1610, is, "May the horse-shoe never be pulled from your threshold,"—i.e., "May your good fortune never fail you."

A horse-shoe is the trade mark of Meux's brewery. The charm in the horse-shoe consists in its presenting two points,—any forked object has equally the power of driving away witches.

FERRERS OF GROBY, county Leicester, Barons. William, brother of the last Earl of Derby, obtained, by gift of his mother (daughter and co-heir of Roger de Quinci, Earl of Winchester), the manor of Groby, and assumed the Quinci arms. Gules seven, maseles voided or. Her son was made Baron Ferrers of Groby.

FERRYS, SIR EDWARD, Knight. Vert, an unicorn ermine, charged on the shoulder with a crescent sable, between six maseles or, B and C two maseles.

FINCH. Sir William Fynche de Ikylsham, Sussex. Red. A finch vert, wings elevated and expanded or, standing on a thistle slipped proper. *Je responderay.*

FITZGERALD. Thomas Fitzgerald, father of John, first Earl of Kildare, was nicknamed Thomas an Appogh, or the monkey earl. He was only nine months old when his father and grandfather were killed at Callan, in Desmond, by MacCarthy (against whom they had raised a large army in 1261), and being nursed at Tralee, the nurses who attended him, in their first consternation on receiving the news of the

¹ Arms of Ferrers, Earls of Derby, argent six horse-shoes, sable, pierced, or, three, two and one.

² Laing's 'Scottish Seals.'

disaster, ran out of the house and left the child alone in the cradle, when a baboon or ape, kept in the family, took it up and carried it to the top of the steeple of the abbey of 'Tralee; from whence, after carrying it round the battlements and showing it for some time, to the surprise and agitation of the spectators, he brought it down safe, and re-placed it in the cradle. From this perilous circumstance, he ever retained the name of the ape, and the family adopted the animal for their crest and supporters.¹

FITZLOUIS. A trefoil slipped sable.

FITZWARIN. *See* BOURCHIER.

FITZROY, HENRY, Duke of Richmond and Somerset, natural son of King Henry VIII. The badge assigned to him was an open rose per fess gules and argent, seeded and slipped proper; from the centre of which is issuant a demi-lion argent, gorged with a coronet and chained or.² His tomb is in Framlingham church, Suffolk.

FITZ URYAN. Syr Res (Ryce) ap Thomas Fitz Uryan is mentioned by Shakspeare :

“Rice ap Thomas, with a valiant crew ”

King Richard III., Act iv., sc. 5.

His standard was white. One large and three small ravens sable, standing on a turf vert. B and C two ravens. Arms, a chevron sable, between three ravens proper.

FITZ WALTER. *See* RATCLIFFE.

FITZWILLIAM, WILLIAM, K.G., created (1537) Earl of Southampton. The badge on his standard is a trefoil with a transverse bar on the slip, or. This badge (Fig. 208), with the anchor he bore as Lord High Admiral, remains sculptured on the ceiling at Cowdray House, Sussex, which he built. The motto on his standard is, *Loyal et s'aprouvara*. In 1539, he received the Lady Anne of Cleves at Calais, on which occasion he wore, suspended to a golden chain, a whistle of gold set with precious stones, such as was then used by officers of the highest rank in communicating orders. The whistle is now only worn by the boatswain.



Fig. 208.
Fitz-
william.

¹ Farrar, 'History of Limerick.'

Henry Fitzroy, Duke of Richmond.'—

² Camden Society. 'Inventories of J. G. NICHOLS.

“The anchor argent, gorged in the arm with a coronet, a cable through the ring, and fretted in a true lover’s knot with the ends pendant or, is the badge of the Lord Admiral of England, as he is commander-in-chief over all the king’s naval forces,— of the fleet in England, Wales and Ireland, Normandy, Gascony and Aquitaine. The Earl of Southampton, admiral in the reign of Henry VIII., used the badge of an anchor; so likewise did James Bothwell, Duke of Orkney, hereditary Lord High Admiral of Scotland, 1567, as his official badge. Edward Clinton, Earl of Lincoln, Lord High Admiral 1556; George Villiers, Duke of Buckingham, 1619, used the anchor; and James, Duke of York, brother to Charles II., placed his arms on the anchor enriched by a coronet. The Capells used it as a badge.¹

FOLJAMBE. A man’s leg couped at the thigh sable, spurred or— foul-jambe (Fig. 209). On the standard of Sir Godfrey Folejamb, of Walton, in the county of Derby, 1520. Motto, *Demoures ferme*. Present motto, *Soyez ferme*. Sir Godfrey was high sheriff of Derby; he directs in his will that “his carcass” shall be buried in the Chapel of St. George, at Chesterfield, his sword and helmet, with the crest and his coat of arms, to be hanged over his tomb, and there remain for ever.

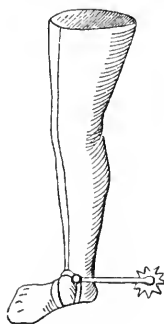


Fig. 209.— Foljambe.

FORTESCUE. This family, influential both in England and Ireland, deduces its origin from Sir Richard le Forte, a gallant soldier in the army of the Conqueror, who is said to have protected his royal master at the battle of Hastings, by bearing a stout shield before him. From this circumstance, the French word “Escue,” a shield, was added to the original name of Forte, and thus gave Fortescue;² the punning motto, *Forte scutum salus ducum*, “A strong shield is a leader’s safeguard.” Mayster John Fortescu, in the time of Henry VIII., bore on his standard, vert, an heraldic tiger (the present crest) passant argent, maned and tufted or, with four antique shields, each charged with the word “fort,” and four mullets pierced sable. *Je pense loyalement*.

FOWLER, SIR RICHARD. An owl argent, ducally gorged or.

FRAMLINGHAM, JAMES DE DEBENHAM, armiger, Suffolk. Red. A leopard’s head; motto, *Pour me aprendre*.

¹ Lower.

² Burke, ‘British Commoners.’

FYNDEN. An ox-yoke, or (Fig. 210).

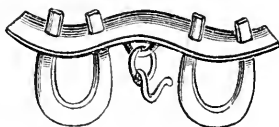


Fig. 210.—Fynden.

Describing the battle of Towton, Drayton mentions—

“Hussey and Findern knights, bearing mighty sway.”

Polyolbion.

GANFORD. A greyhound current sable, collared gules.

GARNON OF CANNYSHE. On a wreath, a wolf's head between nine pellets. B blade of a scythe and four pellets, C semée of pellets.

GIFFORD OF CHILLINGTON. Mayster John Gyfford de Chelyngton, Staff. A tiger's head erased and azure, between two stirrups, or. B two, B three, stirrups. This standard dates from Henry II.

Sir John Gyfford de Chelyngton, Staff. On a wreath an archer (as in present arms),¹ and two repetitions of ermine, argent and azure, a leopard's head guardant erased or, spotted azure and gules vomiting flames of the last. B two, C three, leopards' heads, *Preigns alaine tires fort*. The original grant of this standard is in existence.

GOLDINGHAM. An oyster-dredge (Fig. 211).

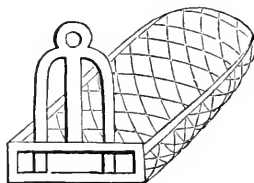


Fig. 211.—Goldingham.

GOLDWELL, Bishop of Norwich. “His name-device, a golden well or fountain. In the church of Chart Magna, Kent,” is

¹ Gifford of Chillington (Burke). Crest—Tiger's head couped, full-faced, spotted various, flames issuing from his mouth proper; granted 1513. A demi archer bearded and couped at the knees, in armour, proper from his middle, a short coat perly gules. At his middle

a quiver of arrows, or, in his hand a bow and arrow drawn to the head or; granted 1523. (“Prenez haleme long fort.”) Three stirrups with leathers or, two and one (Chillington). Three lions passant argent (Buckingham).

the altar-tomb of William Goldwell and his wife. Betwixt every word of the epitaph is the figure of a well, and of James, Bishop of Norwich, who appears to have repaired the church. In a window in the south chapel of the church is a picture of the Bishop, and in every quarry a golden well or fountain, his rebus, or name-device; date 1477.

GRAHAM, DAVID. On the top and each side of the shield of Sir John, Lord of Abercorn, 1320, in the seal, is a boar's head couped erect.

GRANVILLE. A clarion or (Fig. 212), borne by the family from the thirteenth century; it is also called an organ-rest or sufflue;¹ the earliest example is to be found in the encaustic tiles of Neath Abbey, Glamorgan, and in the seal of that foundation. The Granvilles were Lords of Neath. The badge is probably a rebus of the De Clairs,² Earls of Gloucester, Lords of Glamorgan, under whom the Granvilles held the Lordship of Neath.

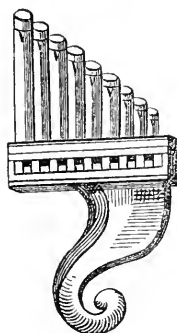


Fig. 212.—Granville.

GRESHAM. A grasshopper. The vane of the Royal Exchange is surmounted by a grasshopper, all that was saved when the building was burnt. A grasshopper was the sign of Sir Thomas Gresham's banking-house in Lombard Street. It was a frequent sign among grocers, out of compliment to Sir Thomas; but it was a mistake, for he was a member of the Mercers', not the Grocers', company. A grasshopper is on the seals of James Gresham, dated 1449. Motto, *Fortune amie*.

Pennant says: "The shop of the great Sir Thomas Gresham stood in this (Lombard) street; it is now occupied by Messrs. Martin, bankers, who are still in possession of the original sign of that illustrious person—the grasshopper. Were it mine, that honourable memorial of so great a predecessor should certainly be placed in the most ostentatious situation I could find."³

GREY. Baron Grey, Wilton, Co. Hereford. Crest, a falcon sitting upon a glove. He holds the Manor of Eaton by service of keeping one gervalcon of the king's.

¹ The Granville arms are three soufflues or, organ rests or.

² A French clarion, from Latin *clarus*,

clair. "Parceque le son de clarion est fort clair."—*Landais*.

³ 'Account of London.'

GREY. Baron Grey of Codnor, Co. Derby. Henry, Lord Grey of Codnor, temp. Edward IV., had a tress passant through a crown of gold, within the compass of the tress, a grey (or badger), silver.

GREY. Barons Grey of Groby; Marquess of Dorset; Duke of Suffolk.

Sir John Grey, second Baron, but never summoned to Parliament, fell at the battle of St. Alban's, fighting on the Lancastrian side. His widow subsequently married King Edward IV., who says:

“Brother of Gloster, at St. Albans' field
This lady's husband, Sir John Grey, was slain,
His lands then seiz'd on by the conqueror.
Her suit is now, to repossess those lands;
Which we in justice cannot well deny,
Because in quarrel of the house of York
This worthy gentleman did lose his life.”

King Henry VI., 3rd Part, Act iii., sc. 2.

And Gloucester later addresses Queen Elizabeth:

“You, and your husband Grey,
Were factious for the house of Lancaster;—
And, Rivers, so were you:—was not your husband
In Margaret's battle at Saint Alban's slain?”

King Richard III., Act i., sc. 3.

Sir John Grey's son, Thomas, was created Marquess of Dorset, K.G., 1475. Queen Margaret says to him:

“Peace, Master Marquis, you are malapert;
Your fire-new stamp of honour is scarce current.”

King Richard III., Act i., sc. 3.

The Lord Marquys Dorset, his son, commander-in-chief of the army in Spain, “that honest and good man,” as Henry VIII. styled him, had for standard, argent and gules, an unicorn erect or, surrounded by rays of the sun, with three sprigs of pinks, B two, C six pinks. *A ma puissance*.

Sir Thomas Grey, temp. Edward IV., had for badge a scaling-ladder, silver, the present crest of the Greys.

GREY. Created Barons and Viscounts L'Isle, by Edward IV. A silver lion, full faced, crowned gold, armed azure.

GREY. Edmund, fourth Lord Grey of Ruthyn. A ragged staff

in bend sable. He was in high favour with Edward IV., who made him Lord Treasurer of England, and in 1465, Earl of Kent.

GREYSTOCK. Barons Greystock, Co. Cumberland. A chaplet gules (part of their arms).

GUILDFORD. The trunk of a tree couped and raguled or, or a ragged staff inflamed (Fig. 213).



Fig. 213.—Guildford.

GULDEFORD (Sir Henry Gulford, Kt.). His standard is argent and sable. Nine¹ ragged staffs inflamed, all charged with a mullet sable. His motto was, *Loyalle na peur*.

On the monument of Sir John Gage, 1556, and his wife Philippa, daughter of Sir J. Guldeford, her feet recline on a burning branch.

GULFORD, MAYSTER. His motto was, *Loialment je sers*.

That of Sir E. Gylford, *A servir jusques au dernier*.

“In Kent, my liege, the Guilfords are in arms.”

King Richard III., Act iv., sc. 4.

HARLESTON. On a wreath, a buck's head, four ciphers representing a quatrefoil voided. B, one, C, two ciphers. *Regard et sovien*.

HARLWYN, SIR JOHN, temp. Edward IV. A black Saracen's head, couped.

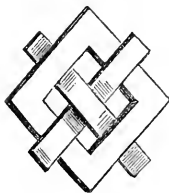


Fig. 214.—Harrington.

HARRINGTON. The Harrington family derive their name from the seaport town of Haverington or Herrington, Cumberland. From the time of King Edward III. they have borne a fret argent, called the “Harrington knot”—allusive arms, intended to represent a fishing-net (Fig. 214). Motto, *Nodo firmo*, “With a firm knot.”

¹ Harl. MS., 4632.

John de Haryngton, of Haverington, temp. Edward III., bore sable, a fret argent, called the Harrington knot.¹

HASTINGS. The maunch, or sleeve, of Hastings is of all antiquity (Fig. 215). Churchyard, describing the tomb of John de Hastings, in the Church of St. Mary, Abergavenny, says,

“He was a man of fame,
His shield of blacke he bares on brest,
A white crowe plain thereon;
A ragged sleeve in top, and erest,
All wrought in goodly stone.”
Worthines of Wales.

And in the ‘Siege of Caerlaverock,’ John de Hastings is described :

“Escu avoit fort et legier
E baniere de oeuvre pareille.
De or fin o la manche vermeille.”

Drayton, too, says :

“A lady’s sleeve high-spirited Hastings bore.”
Baron’s Wars.

A black bull’s head erased, about the neck a golden crown, (Fig. 216), is another of the Hastings cognisances.

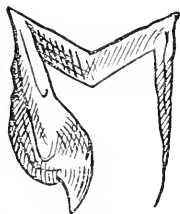


Fig. 215.—Hastings.



Fig. 216.—Hastings.

The Hungerford badge, of a sickle and a golden sheaf connected by a knot (Fig. 220), also devolved upon the Hastings family. When the Hungerford estates were granted by King Edward IV. to “the dangerous, unsuspected Hastings,” to which Clarence refers, in ‘King

¹ M. Gregson’s ‘Fragments relative to the Duchy of Lancaster,’ London, 1817. The same fret is borne by Audley, Vernon, Maltravers, and others.

Richard III,' when he compliments Hastings on the patriotic sentiment that "England is safe, if true within herself," adding,

"For this one speech Lord Hastings well deserves
To have the heir of the Lord Hungerford."

King Henry VI., 3rd Part, Act iv., sc. 1.



Fig. 217.
Sir Ralph Hastings.

On the banner of the Lord Hastings (1520) was the bull's head erect, sable, ducally gorged and armed or, and three representations of the Hungerford badge, a sickle erect argent, handle or, and a garb of the last connected by a knot. B three sickles, interlaced with the badge as before. C badge as in A. Motto, *La maintiendray*.

A purse is also another Hastings badge.

To Sir Ralph Hastings, temp. Edward IV., is given a chanfron silver, with three ostrich feathers (Fig. 217).

HAUNSART, MASTER WYLLM HAUNSART DE, South Kelsey (Lyncoll), Falcon, &c. Three wreaths or and sable thereon, three cubit arms erect, sleeves per pale or and azure, cuffs gules, hands purple holding a mullet argent. B one, C two arms. *Pour bien conduyre*.

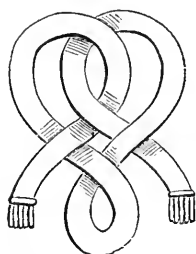


Fig. 218.—Heneage Knot.

HENEAGE. A knot (Fig. 218), with the motto, "Fast, though untied," is given (Harl. MS., No. 5857), to Sir Thomas Heneage, Vice-Chancellor to Queen Elizabeth. From its heart shape, and the motto, it was probably a personal device.

HEPBURN, JAMES, Earl of Bothwell, husband to Queen Mary Stuart. On his seal is his shield, surmounting an anchor, as badge of his office of Lord High Admiral of Scotland. Motto, *Keip tryst*.¹

HERON. A heron's head erect, argent, ducally collared or.

John Heron, Chevalyer Tresorier de la Chambre du Roy. A falcon preying on a partridge, &c., with three heron's heads erased argent, beaked and ducally gorged or. B one, and C three, herons' heads.

HEYDON. A talbot's head argent, semée of hurts. Arms, a chevron between three herons argent.

HILERTON. A dragon's head coupé sable.

HILLERSDON, of Memlane, Devon. On an ermine a squirrel sejant, cracking a nut. B and C same.

¹ Laing.

HOLLAND, Duke of Exeter and Lord High Admiral of England, K.G. (+ 1446), is designated in the satirical verses before quoted by his badge in the last capacity :

“The fry Cressett hath lost its lyght,
Therefore England may make gret monee.”

HOLLAND, WYLLIAM, of Weare, Co. Devon. His standard has A, out of a ducal coronet a plume of feathers disposed in the form of a cone, and on the sinister on a wreath issuant out of flames a cubit arm embowed, grasping an eagle's claw erased or. B ducal coronet and feathers, C the arm.

HOMFRAY. Homme vrai. Motto, *L'homme vrai aime son pays*.

HORSLEY. A horse's head coupé or, bridle gules.

HOWARD, Duke of Norfolk. The blanch lion of the Mowbrays (Fig. 219), descended to the Howards through the Lady Margaret



Fig. 219.—Howard.

Mowbray, whose son, Sir John Howard, succeeded to her inheritance, and was created first Duke of Norfolk in 1483, since which period it has ever shone pre-eminent as the ensign of Norfolk.

“For who, in field or foray slack,
Saw the blanch lion e'er fall back?”

SIR W. SCOTT, *Lay of the Last Minstrel*.

The banner was foremost at Bosworth Field, when the “Jockey of Norfolk” fell slain with his royal master. Sir John Beaumont, in his poem, describes the youthful Surrey's encounter with Talbot, after the death of his father :

“And now the earl beholds his father's fall,
Whose death, like horrid darkness, frighted all.
Some gave themselves to capture, others fly;
But this young lion casts his generous eye

On Mowbray's lion, painted on his shield,
 And with that king of beasts repines to yield.
 'The field,' saith he, 'in which the lion stands
 Is blood, and blood I offer to the hands
 Of daring foes ; but never shall my flight
 Dye black my lion, which as yet is white."

SIR J. BEAUMONT, *Bosworth Field*.

Again, at Flodden Field, the Earl of Surrey (afterwards Duke of Norfolk) gave as a badge to his retainers to wear on their left arm the white lion, "the beast which he before bare as his proper ensign," trampling upon the lion of Scotland and tearing it with its claws.¹ To the Lord Surrey belonged the honour of that day, in token whereof King Henry VIII. granted him as arms of augmentation, in the white bend of his arms, an escutcheon or, charged with a demi-lion, pierced through the mouth with an arrow, within a double tressure; the last for Scotland, the arrow because the body of James IV. was found pierced by several arrows. To this Drayton makes Lord Surrey allude :

"If Scotland's coat no mark of fame can lend,
 That lion, placed in our bright silver bend,
 Which as a trophy beautifies our shield,
 Since Scotland's blood discoloured Flodden Field,
 When the proud Cheviot did our ensign bear
 As a rich jewel in a lady's hair."

DRAYTON, *Henry Howard, Earl of Surrey, to the Fair Geraldine*.

On the standard of the Lord Howard, 1520, is the motto, *Tous jours loyal*.

Sir Thomas Howard, temp. Edward IV., had for badge the shaped helmet called "salade."

By the marriage of Mary Fitzalan, heiress and daughter of Henry, 18th Earl of Arundel (+ 1579), to Thomas Howard, Duke of Norfolk, the Fitzalan and Maltravers (*see* Arundel) badges passed to the house of Howard, and their son Philip was summoned to Parliament in 1580, as Earl of Arundel.

HOWGAN, MAYSTER. Or and sable, a cockatrice gules, between four martlets counterchanged. B two, C four martlets.

HUNGERFORD. The Lords Hungerford used a golden sheaf,

¹ Holinshed.

banded gules. They also bore a golden sickle, taken from the arms of the Peverells (azure three garbs, or) (Fig. 220), whose coheirress



Fig. 220.—Hungerford.

married Walter, Lord Hungerford (+ 1449). The mottoes, *Time trieth truth*, and *Et Dieu mon appui*, are at Farleigh Castle, Wilts, their ancient seat.

Robert, Lord Hungerford, was beheaded in the reign of Edward IV., for being in arms to restore Henry VI.

“Brave Boucher and his friend stout Hungerford, whose hopes
On Henry long had lain.”

DRAYTON, *Polyolbion*.

His second son, Sir Walter Hungerford, joined the standard of the Earl of Richmond, and shared in the victory of Bosworth Field.

The standard of Sir John Hungerford, 1520, A and D, out of a ducal coronet or, a garb of the last charged with a mullet between two sickles erect argent, handle gules, banded or, with three similar sickles, each charged on the blade with a mullet. B, three like sickles interlaced round a mullet; C, ditto between two erect, each charged as in A.

Three sickles and three sheaves within the garter are on one of the principal bosses in the cloisters of St. Stephen's, Westminster,

being the badge of Walter, Lord Hungerford, K.G., who was beheaded by Henry VIII., with Cromwell, Earl of Essex, in 1541.

These badges, as before mentioned, passed by marriage to the Hastings family.

HUSSEY, Baron HUSSEY, of Sleford, Co. Lincoln. Sir John Hussey, Kt., was at the battle of Stoke, against the Earl of Lincoln, and made by Henry VIII. chief butler of England; 1534 created baron, but being afterwards engaged in the insurrection when differences of religion broke out, he was beheaded at Lincoln. A hind current argent, ducally gorged and chained or; the crest of the present family.

ICHYNGHAM, MAYSTER. Gold, on a wreath argent and azure, a demi-dragon vert with three hawk's lures per fess azure and argent, B two and C four, hawks' lures.

INGELBY OF RIPLEY CASTLE. Boar's head erased argent, coupé or, snout and tusks or. Their present crest. Motto, *Le droit le desmontre*.

INGELFELD, SIR THOMAS. A, an eagle displayed and crest of Ingelfeld on a wreath, a cubit arm ermine habited per pale azure and gules, cuff or, hands proper grasping a branch vert. B and C, same crest.

IRELAND.

"Where'er we pass
A triple grass
Shoots up with dew-drops streaming;
As softly green
As emerald seen
Through purest crystal gleaming.
Oh, the shamrock! the green immortal shamrock!
Chosen leaf
Of bard and chief,
Old Erin's native shamrock."

MOORE, *Irish Melodies*.

One day while preaching at Tara, St. Patrick was at a loss how to explain to his hearers the doctrine of the Trinity, when, seeing a shamrock peeping forth from the green turf upon which he stood, he gathered it, and showing it to them, exclaimed, "Do you not see in this simple little wild flower how three leaves are united on one stalk? and will you not then believe what I tell you from the sacred volume, that there are indeed three Persons, and yet but one God?" His audience without difficulty understood this simple yet

striking illustration, and from that period the shamrock became the national badge of Ireland.

The harp first appears on the Irish pieces of Henry VIII. in 1530. The groat of Elizabeth has three harps. Henry VIII. is said to have given his daughter three harps as a distinguishing mark for her proficiency in music.¹

In the Harl. MS., No. 304, it is stated: "The armes of Yrland is gules, iij old harpes gold, stringed argent, deux and ung. The armes of Yrland gules, a castell argent, a hart issuing out of the gat in his prop. color, horned gold. The armes of Yrland after the description of strangers is pty. pale gules and argent, in the gules an armed arme with the poldron ar. holding a sword in the gantlet, garnished gold, in the silver a demy splayed egle, sable, membred gules."

Chalmers² says that a commission was appointed in the reign of Edward IV. to inquire into the arms of Ireland, and reported them to be three crowns in pale. The coat of augmentation granted by Richard II. to Robert de Vere, Earl of Oxford, with the titles of Duke of Ireland and Marquis of Dublin (he died 1390, and never went to Ireland) was azure, three crowns or, with a bordure argent.

ISLIP, JOHN, ABBOT OF WESTMINSTER (+1510). "He was," says Weever, "eminently concerned in the building of Henry VII.'s Chapel." He was a man of great authority and special trust with the king, and was buried in the chapel which bears the name of Bishop Islip's chantry. On the frieze is the quadruple device for his name:



Fig. 221.—Bishop Islip.

1. An *eye* with the *slip* of a tree.
2. A man sliding from the boughs and exclaiming, "*I slip*" (Fig. 221).
3. A hand cutting off one of the boughs of the same tree, and again re-echoing, "*I slip*" (Fig. 222).
4. The letter *I* placed beside the *slip*, thus again producing the name *Islip*.



Fig. 222.—Bishop Islip.

KEYLL. On a wreath, an elephant's head bendy or and vert, and with the ear and trunk gules.

KENNEDY, Earl of Cassilis, Marquess of Ailsa. Badge, a dolphin

¹ Walker's 'History of the Irish Bards.'

² 'Caledonia,' vol. i.

nouant, azure. At the Eglinton tournament, the Earl of Cassilis bore his family cognisance on his helmet and housings, and, when armed for the tilt, was distinguished as the Knight of the Dolphin.¹

KENT. See GREY.

KERTCH, SIR JOHN, of Blakedon, Devon. On a wreath, a lion's head erased argent, and three of the same without the wreath, B two and C three, lions as last, *Ever to be trew*.

KNOT. See Bouchier, Bowen, Harrington, Heneage, Lacy, Savoy, Stafford, Wake and Ormond.

KYNGELLEY, SIR EDWARD. A wolf's head erased paly, sable and or, ducally gorged or, in its mouth a broken spear point or, B and C the same.

KYNGSTON. A goat current argent, armed or.

LACY. Henry Lacy, Earl of Lincoln, was an eminent warrior, and fought in the Welsh wars under King Edward I.² He died at his house in London, called Lincoln's Inn. The "Lacy knot" (Fig. 223) is taken from a sculptured shield on the ruins of Whalley

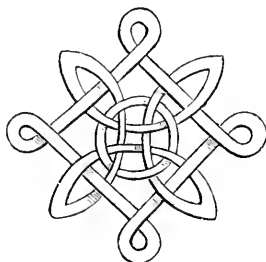


Fig. 223.—Lacy Knot.

Abbey, Lancashire, built by Earl Henry de Lacy, in 1296; a rebus of the name of Lacy; French, *lacet*—knot. Motto, *Firm and Fast*. There is also (Harl. MS. 2064) a drawing of the seal of Robert de Laci who died 1193, and one of the seal of Roger who died 1211, in Ormerod's 'History of Cheshire,'—all slight variations of the above. The square is placed in an angular position in the first and last.

LANGFORD, SIR NICHOLAS. Temp. Edw. IV. Two wings, silver.

LATIMER, JOHN NEVILLE, Lord, first husband of Queen Katherine

¹ Mouie, 'Heraldry of Fish.'

² Pennant.

Parr. His standard was semée of human hearts, with the motto, *Dieu et mon fiance*. His beast a wyvern.

LEE, ROBERT OF QUARENDON. An eagle pecking a falcon's leg. *To bee occupied*.

LEICESTER, Earls of, Beaumont or Bellomont. Arms, gules, a cinquefoil ermine pierced at the field (Fig. 224).

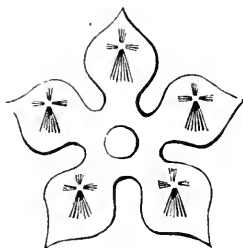


Fig. 224.--Leicester.

LEIGH. So various are the ramifications of this widespread family, that "as many Leighs as fleas" has grown into a proverb in Cheshire.

A cinquefoil ermine is on the seal of Robert Beaumont (surnamed Fitzparnel, from his mother Petronil) who died 1204, when his great inheritance was divided between his sisters. Simon de Montfort, husband of Amicia, was created Earl of Leicester, and Saier de Quincy, the husband of Margaret, Earl of Winchester.

In Glover's Roll (Henry III. 1216—72) the arms of Robert de Quincy, son of Saier, are, *De goules, ung quintefoil de hermyne*.

L'ESTRANGE. Barons Strange of Knokyn. Le Strange, L'Estrange, in Latin records called Extraneo, because they were strangers, brought hither by Henry II., 1148.

The tomb of John, eighth and last baron, is at Hillingdon; by the marriage of his daughter Joanne (by whom the monument is erected) to Sir George Stanley, the barony was conveyed to the Derby family.

"Hunstanton is to be remembered," says Camden, "in this regards, if there were nothing else, for that it hath been the habitation of the familie of Le Strange, knights by degree ever since that in the reigne of Edward the Second, John Baron le Strange of Knocking gave the same unto Hamon, his younger brother."

The L'Estrange badge is two hands conjoined in pale, the upper one or, the other gules¹ (Fig. 225). Motto, *Sans changer ma verite*



Fig. 225. — L'Estrange.

The above badge, beneath a sprig of columbine flowers and the same motto, is ascribed to the Earl of Derby, derived from Strange.

The Stanley motto now used is a portion of the Strange motto.

LESLIE. Motto, *Grip fast*, as said Bartholomew Leslie to Margaret of Scotland, as she clung to his girdle when he saved her from drowning.

LINDSAY. Motto, *Astra castra, nomen lumen*, "Stars my canopy, Providence my light." The present motto of the Earl of Crawford.

"Nor sun nor moon they need, nor day nor night,
— God is their temple, and the Lamb the r light."

BISHOP HEBER, *Palestine*.

LISLE. Of this surname were several families, springing originally from two, which had derived the designation, the one from the Isle of Ely, the other from the Isle of Wight.

LISLE. Blue, a hart lodged or, armed, ducally gorged and chained or, within a circular wreath, white and gold, set round with lilies, some full blown and others in the bud. In the dexter chief and sinister base, a lily slipped. B two, C four, &c. *En bon heure puisse*.

LOCKHART OF LEE (Lanarkshire).

A human heart within a fetter-lock. *Corda serrata fero*, "Locked hearts I bear." *Corda serrata pando*, "I lay open locked hearts," so written formerly.²

Sir Simon de Locard, being one of those who was deputed with Sir James Douglas to carry over the heart of Robert Bruce to the Holy Land, in order to perpetuate the remembrance of so honourable an

¹ The "hand-in-hand," with the motto, Billaine, 1624, bookseller and printer, *A la bonne foi*, was the sign of Pierre Rue St. Jacques, Paris.

² Burke.

office, changed the spelling of his name to Lockhart, to intimate he was entrusted with one of the keys of the padlock affixed to the box containing the treasure. At the same time he added a human heart, within the bar of a padlock, to his armorial bearings, with the motto, *Corda serrata fero*.¹

LOVEL. A bird's wing erased argent, the bone embrued gules.

Pennant, in his 'Journey from Chester,' mentions that over the west door of Hadley Church, Middlesex, is the date 1498, and the sculpture of a rose and a wing. The same under the upper window of Enfield, and on the gateway opposite the Curtain in Shoreditch. Sir Thomas lived at Enfield, where he died 1524. He was a great benefactor to the Priory of Holywell, London, where he built a chapel, in which he is buried. In most of the glass windows was painted—

"At the nunnes of Holywel,
Pray for the soul of Sir Thomas Lovel."

Sir T. Lovel was Knight of the Garter. He is mentioned by Shakspeare.

Messenger. Sir Thomas Lovel, and Lord Marquis Dorset,
'Tis said, my liege, in Yorkshire are in arms.
King Richard III., Act iv., sc. 4.

LOVELLES, DE NORFF. A squirrel sejant gules, holding a nut, or.
LUCY. A lucie or pike in bend sinister, azure.

Slender. That they give the dozen luces in their coat.
Shallow. It is an old coat.

Merry Wives of Windsor, Act i., sc. 2.

LUMLEY, Earl of Scarborough. A green poppinjay or parrot.

"Oh, mon, gang na further! Let me digest the knowledge I ha gained, for I did na ken Adam's name was Lumley," exclaimed King James I. when wearied with Bishop James's prolix account of the Lumley pedigree, on his Majesty's visit to Lumley Castle, Durham, in 1603.

McPHERSON, GRANT. *Touch not the cat but a glove.*

MALTRAVERS. See ARUNDEL.

MAINWARING. Sir John Mainwaring de Pevyr, Cheshire. Arms,

¹ Douglas, 'Barony of Scotland.'

an ass's head erased sable, haltered argent (present crest), and a scythe argent. B and C, ass's head and scythe, *A la confucion des ennemis*.

MANDEVILLE, Earls of Essex, bore arms, gules, a swan argent, ducally collared and chained or, which their descendants, the Bohuns (*see*), wore as a badge.¹

MANNERS. A peacock in pride, or and argent, and bouget of Ros. The unicorn supporters were also the "beast" of Ros.

MANNERS, SIR ROBERT. Married Eleanor, heiress of Lord Ros, of Hamlake. The motto of their son George, Lord Ros, was, *Pour, y parvenir*. His son Thomas was created Earl of Rutland, 1525.

MARNEY. A wing erect and erased argent.

MASSINGBERD, SIR THOMAS, of Gunby, Co. Lincoln. A lion's head, &c. (present crest), two arrows in saltire.

MAULEVERER, SIR JOHN. A white greyhound running, gules, collared and ringed or (their present arms).

MELTON. A snake erect and nowed or.

MERE. A galley of three masts at anchor sable.

MONTFORD, SIR SIMON. Temp. Edward IV. Fleur-de-lis gules.

MONTGOMERY, SIR THOMAS, K.G. A belt or, girdle sable, the inside or, with cords and tassels of the same.

MONTJOY. A wolf statant, sable.

MONTORGUEIL. Among the standards of 1520, is that of "Poole Montaguull." On a wreath, an eagle holding in his claw a fish with an unintelligible bearing. The whole scratched and written over "as a provid triator atented of high treeson."

MORDAUNT. Mayster John Mordant. On a wreath a Moor's head, with three eagles' heads erased, argent, ducally gorged gules, and charged with three estoiles sable, holding in the beak a cinquefoil argent, slipped vert. B and C, in each two eagles' heads as in A; *Lucem tuam da nobis*, "Give thy light to us."

MORE. At Loseley, near Guildford, built by Sir William More, on the cornice of the drawing-room ceiling is introduced the mulberry tree (*Morus*), with the mottoes, *Morus tarde moriens*, "The mulberry tree slow in dying,"—and *Morum cite moriturum*, "The mulberry tree soon about to perish;" also the moor-cock and moor-hen.

Arms, argent, cross and five martlets sable.

Lord Chancellor More's wife was a More of Loseley; circ. 1592.

¹ Lansdowne MS., 882.

Margaret, sole heiress of the Mores, married Sir T. Molyneux, in whose family Loseley remains.

Loseley was visited, in 1603, by James I. and his queen.

MORTIMER,¹ EDMUND, Earl of March (+ 1424), had for crest, on his seal, out of a ducal coronet proper, a plume of feathers, azure (Fig. 226). A white wolf. A single rose per pale argent and gules.²



Fig. 226.—Mortimer.

MOWBRAY. Their arms were gules, a lion rampant argent; hence blanch lion, their pursuivant of arms in the reign of King Edward IV. The mulberry was the chosen device of the Mowbrays. Thomas de Mowbray, first Duke of Norfolk, the fated rival of Henry of Lancaster, is described at the combat at Coventry as entering the lists, his horse barded with crimson velvet, richly embroidered with lions of silver and mulberry trees, the rebus of Mowbray, his surname.³ The blanch lion appears on the helmet placed over his tomb at St. Mark's, Venice.

NAPIER. Motto, *Ready, aye ready*,—from Thirlestane.⁴

“His ready lances Thirlestane brave
 Arrayed beneath a banner bright,
 The treasured fleur-de-lis he claims
 To wreath his shield, since royal James,
 Encamped by Fala's mossy wave,
 The proud distinction grateful gave,
 For faith 'midst feudal jars;
 What time save Thirlestane alone,
 Of Scotland's stubborn barons none
 Would march to southern wars;
 And hence, in fair remembrance worn
 You sheaf of spears his crest has borne;
 Hence his high motto shines revealed,
 ‘Ready, aye ready,’ for the field.”

SIR W. SCOTT.

NAUFONT. Three hooked spikes or, one erect, the others in saltier, banded together.

NEVILL. Barons Nevill of Raby, Earls of Westmoreland. The dun bull and the silver saltier were the badges of the great

¹ Randle Holmes, Harl. MS. 2035.

² Written in the issue rate of Edward III., “De Mortuo Mari;” and in the same, Beauchamp is styled “De Bello Campo.”

³ Sandford.

⁴ Sir William Scott, a descendant of

Robert Scott, who assumed the designation of Thirlestane, married Elizabeth, daughter and heiress of Margaret, Baroness Napier; and their son inherited the barony on the death of his grandmother, in 1706, and assumed the name of Napier.

family of Nevill, which with the Percys divided the supremacy of the north.

NEVILL, ROBERT, one of the barons of Henry III., is described :

“Upon his surcoat valiant Neville bore
A silver saltire upon martial red.”

DRAYTON, *Baron's War*.

RALPH, the great and first Earl of Westmoreland, elevated to the earldom by King Richard II., is buried with his two wives at Staindrop Church, Durham, and under his head is a helmet bearing a bull's head, and on his surcoat is the saltier.¹ His second wife was Joan, daughter of John of Gaunt; and he joined his brother-in-law, Bolingbroke, when he landed at Ravenspur.

“O Westmoreland, thou art a summer bird,
Which ever in the haunch of winter sings
The lifting up of day.”

King Henry IV., 2nd Part, Act iv., sc. 4.

His sons were, Ralph, second Earl; Richard, Earl of Salisbury, father of Richard, Earl of Warwick, “the king maker;” William, Lord Fauconberg; and Edward, Lord Bergavenny. Being thus, in feudal power as well as in antiquity, perhaps the most illustrious house in the peerage.

CHARLES, sixth Earl, joined the Earl of Northumberland in the great insurrection, 1569, called “the Rising of the North,” brought about by a negotiation between some of the Scottish and English nobility to effect a marriage between Mary Queen of Scots, then a prisoner in England, and the Duke of Norfolk. The affair coming to Queen Elizabeth's knowledge, Northumberland was executed at York. Westmoreland escaped to Scotland, and subsequently to the Netherlands, where he lived to an advanced age “meanly and miserably,” and his immense possessions in York and Durham became forfeited to the crown.

The Westmoreland banner is often described in ballads relative to this insurrection :

“Lord Westmoreland his ancyent raysde,
The dun bull, he rays'd on hye,
And three dogs, with golden collars,
Were there set out most royallye.”

Rising of the North Countrie.

¹ Stothard, ‘Monumental Effigies.’

And again :

“ Now spred thy ancyent, Westmoreland,
The dun bull faine would we spye ;
And thou, th’ Erle of Northumberland,
Now rayse thy half moone up on hye.

“ But the dun bull is fled and gone,
And the halfe moone vanished away :
The Erles, though they were brave and bold,
Against soe many could not stay.”

The Rising of the North.

Bishop Percy quotes another ballad :

“ Sette me up my faire Dun Bull
With the Golden Hornes, hee beares soe hye.”

Two other badges belong to the Nevills, a sable galley (Fig. 227),

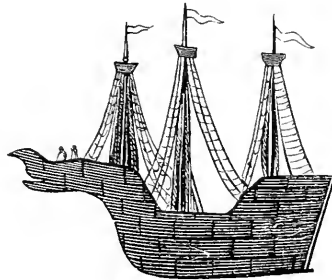


Fig. 227.—Nevill.

with sails furled, in allusion to their Norman ancestor who held the office of Admiral, from whom probably they also derive the buoy (Fig. 228).



Fig. 228.—Nevill.

The epithet of this family is, “The noble Nevills.” On a ceiling at Brancepeth, the stronghold of the Nevills in time of war, as Raby was

their festive hall in time of peace, is the motto, *Moys*, or *Mens Droyte*, and *Ou je tiens ferme*, the ancient motto of the family, replaced in later times by the punning *Ne vile velis*, "Incline to nothing base," "Form no mean wish," which was altered by the Fanes to *Ne vile fano*, "Bring nothing base to the temple."

NEVILL, LORD BERGAVENNY (now Abergavenny). Two staples interlaced, the one gold, the other silver (Fig. 229). Also a fret gold, derived from the Le Despencers.

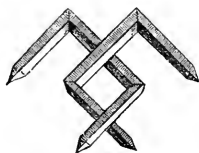


Fig. 229.—Abergavenny.

On an old monument in Mereworth, Kent, is the Abergavenny shield with quarterings, having on one side the badge of the staple, on the other the fret.

The standard of Sir George Neville, Lord Bergavenny, the companion in arms of Henry VIII. in his French wars, is semée of double staples, with the motto, *Tenir promesse vient de noblesse*.

Lord Abergavenny bears at the end of the chain of the bulls which support his arms, two gold staples. He also has on the right of his escutcheon a red rose, placed there by Richard Nevill, Earl of Warwick, "the king maker," in token of his adherence to the house of Lancaster. On the left side, Lord Abergavenny has the badge of a golden portcullis, to show his descent from the house of Beaufort.

NEVILL, Earl of Warwick. *See* WARWICK.

NEVILL, Baron Fauconberg. *See* FAUCONBERG.

NEVILL, Barons Latimer. *See* LATIMER.

NEWPORT. Sir Thomas Newport, Baley of the Egle. Red, a stag trippant or, ducally gorged and tired of the last, with three vine branches argent, in B and C one, and in D three branches. *Esperance me grandement conforte*.

NORFOLK. *See* HOWARD.

NORTON. Three swords, two in saltier, the hilts downwards, the other in pale, the hilt upwards or.

NORYS. Sir Walter Norys. Temp. Edw. IV. A raven's head erased, the present crest of the family.

OGLE. A slip of oak with golden acorns (Fig. 230). The upper half of a rose argent, rayonnated below (Fig. 231).



Fig. 230.—Ogle.

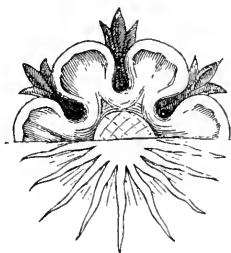


Fig. 231.—Ogle.

These badges are now used by the Duke of Portland, eldest coheir of the barony of Ogle. They were painted on the hatchment of the late Duke.

O'NEILL. Arms, chief or, charged with a sinister hand, coupéd and erect gules. *Lamh derg Eirín*, "The red hand of Ireland."

"In an ancient expedition of some adventurers in Ireland, their leader declared that whoever first touched the shore should possess the territory which he reached. O'Neill, from whom descend the princes of Ulster, bent upon obtaining the reward, and seeing another boat likely to land, cut his hand off, and threw it on the coast. Hence the traditionary origin of the motto. The "Red Hand" was adopted by James I. as the badge, on instituting the Order of Baronet. The design of the institution being the colonization of the province of Ulster, in Ireland, the arms of the province were deemed the most appropriate insignia.'¹

ORMOND. Earl of Ormond. Temp. Edward. IV. A pair of key-thongs.

ORRELL. A lion's head, erased argent, semée of torteaux, ducally gorged gules.

ORVELL. A man's head in profile proper, helmeted or, the visor up.

OWGNAE. A cockatrice or, legged, combed, and wattled gules.

OXFORD. *See* VERE.

PARR. Baron Parr of Kendal. Their badges are derived from Ros of Kendal, by the marriage of Elizabeth, heiress of De Ros, Baron Kendal, in 1383, to Sir William de Parr.

¹ Sir B. Burke.

A maiden's head, full faced, vested ermine and or, her hair of the last, and her temples surrounded by a wreath of red and white roses.

A maiden's head was the badge of Sir William Parre, K.G., one of the strong adherents of King Edward IV. The same, issuing from a red and white rose, was the badge of his grand-daughter, Queen Katherine Parr. See ENGLAND.



Fig. 232.—Parr.

A tuft of daisies (Fig. 232).

Sir William Parr was brought to court by his sister, when he soon rose to high title and honours. King Henry VIII. called him "his integrity," and King Edward VI. "his honest uncle." Espousing the cause of Lady Jane Grey, he was committed to the Tower, deprived of his honours, and sentence passed upon him; but Queen Elizabeth, when she ascended the throne, revived the title of Marquis of Northampton, and re-invested him with the Order of the Garter. He died in 1571.

PASTON. Syr Wyllm Paston, de Paston, Norfolk. Or, on a wreath or and azure, a griffin sejant, wings elevated or, in the beak a circular chain of the last, with three like chains, B one, C two. *Si je pense*.

PAULET. See POYNINGS.

PECHIE, SIR JOHN, Kt. The most splendid among the knights of the Court of King Henry VIII., at whose coronation he was captain of the King's body-guard, a corps so expensively dressed as to cause it to be of short duration. Sir John was among the gallant train at the Field of the Cloth of Gold, and tradition records the visit of his royal master to his seat at Lullingstone in Kent. His remains repose in the church. On the spandrils of the tomb and on the monument itself are the rebus of his name—peaches inscribed with the letter E. His motto, *Prest à faire*, and his arms encircled by a wreath of peaches.¹

The same badge is upon his standard.

PELHAM. A buckle. This family, now represented by the Earl of Chichester, bear, as a quartering, gules, two demi-belts pale ways, the buckles in chief argent, an augmentation granted to the family in the seventeenth century, but they had long borne the buckle (Fig. 233) as a badge, and occasionally as a crest, together with a cage (Fig. 234) in commemoration of the capture of John, King of France, at Poitiers, by Sir John de Pelham, conjointly with Sir Roger la Warr, as already

¹ Stothard.

related (*see* DE LA WARRE). This buckle of a belt was sometimes used by his descendants as a seal manual; and at others, on each side of a cage—emblem of the captivity of the King of France.

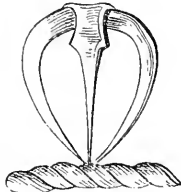


Fig. 233.—Pelham.

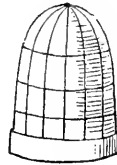


Fig. 234.—Pelham.

“No badge,” says Lower, “has been of more various applications than the Pelham buckle. It occurs on the ecclesiastical buildings of which the family were either the founders or benefactors, on the architectural ornament of their mansions, on their ancient seals, as the sign of an inn, and among the more humble uses to which the buckle has been applied, may be mentioned the decoration of the cast-iron chimney-backs in the farmhouses on the estate, the embellishments of milestones, and even the marking of sheep. Throughout the whole of eastern Sussex, over which the Pelham influence extends, there is no household word more familiar than the Pelham buckle.”¹

PEMBROKE, Earl of. A draught-horse (distinguished by having collar and traces) gules. A green dragon.²

PERCY, EARLS OF NORTHUMBERLAND. When Agnes de Percy,³ heiress and descendant of Algernons, or “William with the Whiskers,” consented to marry Josceline of Louvain, the brother of Queen Adeliza, it was only on the proud condition that he should adopt either her name or her arms. Josceline chose the former, took the name of Percy, and the blue lion of Brabant is first among the 892 quarterings of the Percy shield.

The ancient badge of the Percys is the Crescent, the origin of

¹ This badge is also used by the Duke of Newcastle.

² H. MS. 5910.

³ This family is descended from the Danish chieftain Geoffrey:

“Brave Golred, who to Normandy
With vent'rous Rollo came;
And from his Norman castles soon
Assumed the Percy name.”

The village of Percy is near Villedieu-les-Poëles, in the department of La Manche.

which is thus given in an old vellum pedigree of the time of Henry VII., in the possession of the family :

"Gernons, fyrst named Brutys bloud of Troye,
Which valiantly fyghtyng in the land of Persè,
At pointe terrible ayance the miscreants on nyght
An hevynly mystery was schewyd hym, old bookys reherse;
In hys scheld did schyne a *mone* veryfying her lyght,
Which to all the ooste gave a perfytte fryght,
To vaynquys his enemyes, and to deth them persue;
And therefore the *Perses* the *cressant* doth renew."

Be that as it may, wherever the Percy arms were carried the Crescent appears, as a few examples will show.

In the "Baron's War," Richard de Percy, one of the feudal lords who extorted the Great Charter from King John, and one of the twenty-five guardians chosen to see it observed, is thus alluded to :

"The noble Percy, in this dreaded day,
With a bright crescent in his guidon came."

DRAYTON, *Baron's War*.

At Chevy Chase, the famous battle of Otterbourne, fought by the renowned Harry Hotspur, when Earl Douglas was slain :

"The whyte lyon on the Ynglysh parte,
Forsoth as I your sayne,
The lucetts,¹ and the cressawnts both,
The Scots fought them again."

Battle of Otterbourne.

Again, at Towton, when Henry Percy, third Earl, fell while leading the van of the Lancastrians, 1461 :

"Upon the Yorkists part there flew the ireful bear,
On the Lancastrian side, the crescent waving there;
The Southern on this side, for York or Warwick cry,
'A Percy for the right,' the northern men reply."

DRAYTON, *Polyolbion*.

On the morning preceding the battle of Bosworth, Richard III. left Leicester by the south gate, at the head of his cavalry. A poor old blind man, who had been a wheelwright, sat begging near the bridge. As the king approached, he cried out that "If the moon changed that day, which had changed once that morning in the course

¹ Three lucies or pikes, assumed by Hotspur's father, first Earl, on his marriage with the heiress of Lord Lucy, who

settled all his estates on the Earl, on condition the Lucy arms should be for ever quartered with those of Percy.

of nature, King Richard would lose both life and crown." He hinted at the secret disaffection of Percy.¹

The standard of Henry, fifth Earl (+ 1527), who lived in great state and splendour, as his 'Household Book' attests, is thus given in the MS. at the Herald's College :

"Comes Northumberland—Three stripes, russet, or, and tawny. A. A lion passant azure, in chief the badge of Poynings (*see*), a key, ducally crowned or, between the badges of the Percies, the crescent arg. and the shacklebolts in base, the crescent, as before, between the shacklebolts, and the badge of Bryan (*see*) a bugle horn, unstrung azure, garnished or. B. The badge of Fitzpain. A falchion sheathed sa. garnished or, pomel and hilt of the last. C. Two crescents and two shacklebolts."

This banner is accompanied by eleven smaller, of one compartment :

ALGERNONS. Lion and crescent.

BRYAN. Bugle horn, as above.

PERCY, Crescent.

FITZPAYN. Falchion, as above.

PERCY, Crescent.

„ Within the horns of a crescent argent a pair of shacklebolts or.

„ Pair of shacklebolts argent.

„ Leopard statant semée of torteaux and hurts and crowned or.

„ Crescent.

POYNINGS. Unicorn and key.

„ Boar statant argent and crescent.

In the 'Lamente of Henrye Percy' (sixth Earl), the admirer of Queen Anne Boleyn, he is made to say :

"Pale is the crescent of my hope."

F. R. SURTEES.

In the ballad recounting the great insurrection, which cost the Earl of Northumberland his head (*see* NEVILL), it says :

"Earl Percy there his eneyent spred
The half-moon shiuing all see faire."

The Rising of the North (Percy Reliques).

¹ Strickland's 'Queens of England.'

And again :

“The minstrels of thy noble house,
All clad in robes of blue,
With their silver crescents on their arms,
Attired in order due.”

Hermit of Warleworth.

The silver crescent, as now borne, has, within the two horns, two fetterlocks, the cognisance of the House of York, the part within the horns sable and gules (Fig. 235). This York badge is sometimes styled a double manacle, or shacklebolt.

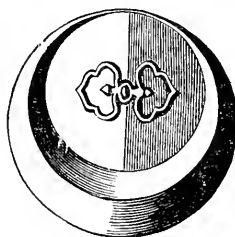


Fig. 235.—Percy.

The Percy motto is, *Esperance en Dieu*, or *Esperance ma conforte*.¹

Henry, fourth Earl, had *Esperance ma conforte* inscribed over the great gateway at Alnwick.

On the ceiling of Wressil Chapel is *Esperance en Dieu ma conforte*.

In a window of the church of St. John, at Beverley, is a figure with a coat of arms, of a Percy kneeling, with *Esperance*, and under the lady's picture, *ma conforte*. On a tomb in the same church and in several places are *Esperance ma conforte* and *Esperance*.

Esperance was pursuivant to the Earls of Northumberland.

PHYLLIP. Thomas F. Phyllypp, at Blederyke, Wales. Gold, a lion statant sable, collared and chained or, with three magpies proper. B and C, in each a magpie.

PIERPOINT, SIR WILLIAM. A lion passant, sable, grasping in the dexter paw a cinquefoil or, with two wreaths in chief, and

¹ The word *conforte*, says Meyrick, implies exhortation or excitement—a rallying appeal.

on either a lion's jamb erased or, grasping a cinquefoil as before. B and C lion's jamb.

POLE. William de la Pole, Duke of Suffolk, the favourite of Queen Margaret of Anjou, for many years possessed almost absolute power, till affairs becoming disastrous both at home and abroad, popular clamour rose loudly against him. He was charged with the loss of Anjou and Normandy, of causing the death of the good Duke of Gloucester, and various other offences, for which he was impeached, and though restored to favour, subsequently banished. He embarked at Ipswich, but was boarded by the captain of a ship of war, and brought round to Dover Roads, where he was beheaded.

"They cut his head off on the cock-boat side."

DRAYTON, *Miseries of Queen Margaret*.

His badge was an ape's clog argent and the chain or. It is so given in the Ashmole MS. 1121; and in some satirical verses, written about 1447, he is thus designated—

"The whyte lion¹ is leyde to slepe
Thoroug the envy of the Ape clogge."



Fig. 236.—Pole.

In some other satirical verses of the same reign (circa 1449), he is called "Jack Napes with his Clog." A leopard's face (Fig. 236), from his arms, was another of his badges.

POMEROY. A golden fir cone. "One of the noblest families of these parts,"² dating their pedigree from the Conqueror, Henry de la Pomeroy, during the captivity of Richard I., got possession of St. Michael's Mount, and reduced it to the service of John. Upon Richard's return the garrison surrendered to the king, and Henry de la Pomeroy, despairing of pardon, leaped his horse from the cliff and perished.

About five miles from Totness is the ruined castle of Berry Pomeroy.

POOLE, WILLIAM, in Wherhall, Chestershyr. Stag's head caboshed. Two griffins' heads erased azure, ducally gorged, beaks and ears or. B and C griffins' heads. *A vostre peril*.

POLLE. A griffin's head erased azure, ducally gorged or.

POTKYN. A stag's head erased, sable.

¹ Alluding to John Mowbray, third Duke of Norfolk.

² Camden.

POYNINGS. A key erect, argent, crowned or (Fig. 237). This badge appears to have been assumed by the family at a very early period.



Fig. 237.
Poynings.

On a seal of Sir Michael Poynings, knight, date 33 Edward III., is introduced outside the shield, a key erect crowned, and a dragon's head between two wings.

The standard of Sir Edward Poynings, 1520, is drawn gules, an unicorn courant argent, armed and unguled or, with five keys, wards downwards, argent, each ensigned with a ducal coronet or. B two, C three keys. Motto, *Loyal et n' apaur.*

The same badge was subsequently used by the Paulet family in allusion to their descent.

In a MS. in the College of Arms (L 14) is a cord tied in a circle, in the centre of which is suspended a key crowned, and the writer adds, "this badge belongeth to the Marquess of Winchester, being the badge of Lord Poynings, in whose right he beareth it."¹

In the church of Basing (Hants) are the tombs of the Paulets, Dukes of Bolton, with the key suspended by a knotted cord. Basing Castle passed from the Poynings to the Paulets, and was rebuilt by Sir William Paulet, created Marquis of Winchester by Edward VI., who, "being made of a willow and not of an oak," retained the Lord Treasurership during four reigns—from Henry VIII. to Queen Elizabeth. It was here he received the Queen, in 1560, so sumptuously—she exclaimed, "By my troth, if my Lord Treasurer were but a young man, I could find it in my heart to have him for a husband before any man in England." Basing House, called "Loyalty," from the Paulet motto, which John, fifth Marquis, engraved with a diamond upon every window, is celebrated for the four years' siege it sustained against the Parliamentary army. "If the king," wrote the Marquis, "had no more ground in England than Basing Hall, I would hold out to the last extremity."

Dryden refers to him as—

"He who in impious times undaunted stood,
And midst rebellion durst be just and good."

¹ The Earls of Northumberland have also used the unicorn and the keys with reference to their descent from this family, through whom they also derive the Bryan badge.

RATCLIFFE. Sir John Ratcliffe, time of Edward IV., bore for his badge a gardebras, or garbraille, silver. The representation of it is interesting (Fig. 238), as showing the fan-like form of the elbow-piece towards the end of the fifteenth century, and of the buckles and straps which fastened it.

The standard of Robert Ratcliffe, his son, created Viscount Fitz-Walter and Earl of Sussex by King Henry VIII., had a golden estoille, or star, and two garbrailles silver, buckles gold. Motto, *Je garderay.*



Fig. 238.—Ratcliffe.

“Where is the starre, the hope of Sussex’ name?
Henry Fitz-Walter,¹ that bright shining beam.”

RICHMOND. See FITZROY.

RICHMOND. See PLANTAGENET.

Ros, or Roos. A silver water bouget (Fig. 239). The water bougets are given as their arms in the ‘Siege of Caerlaverock:’



Fig. 239.—Ros.

“Guillemes de Ros assemblans,
I fu rouge a trois bouz blanc.”

These arms, though derived by marriage from the Trusbutts, are popularly known as the “coat of De Ros.”

The water bouget consists of two pouches of leather united and strung across a stick, used for the conveyance of water, a custom dating from the Crusades. In the torrid plains of Palestine, the expediency of carrying water in leathern bags readily suggested itself; and the service of carrying them was of greater importance than at first appears, without taking into consideration that one mode of distressing the Christian army was that of poisoning the wells and other reservoirs of water. To this Tasso alludes:

“Ma pur la sete è il pessimio di mali
Perchè di Gindea l’iunica donna
Con veneni e con succhi aspri e mortali
Più del infemo styge e d’acheronte,
Torbido fece e livido, ogni fonte.”

Gerusalemme Liberata, Canto xii.

¹ Second Earl of Sussex.

"Most of thirst they mourned, and most complain
 For Juda's tyrant had strong poison shed
 (Poison that breeds more woe and deadly pain
 Than Acheron or Stygian waters bring)
 In every fountain, eistern, well, and spring."

FAIRFAX'S Translation.

RUSSEL, JOHN, Bishop of Rochester, 1476; Lincoln, 1480; and Lord High Chancellor of Richard III. At Buckden Palace, on the dormers of the dining-room, is a hawk, inscribed, *Je suis le Ruscelay*.¹

RYCE AP THOMAS. See FITZ-URYAN.

SACHEVERELL. A hawk's lure, with golden strings. Motto, *Trowthe byndithe me*.

ST. JOHN. A pair of golden hames (Fig. 240) (the collar by which a horse draws a waggon) is used as a badge by this family, in memory of William de Saint John, who came to England with William the Conqueror, under whom he held the office of Master of the Baggage Waggon.



Fig. 240.
St. John.

The two eagles which form the supporters of the Earl of Bolingbroke, are each charged on the breast with the golden hames.

ST. LEGER. A pair of barnacles² (Fig. 241), erect gules, ringed and laced, or. This badge was on the standard, in 1520, of Sir Arthur St. Leger, of Ulcomb, Kent; and the barnacles are on the stall-plate of Sir Anthony St. Leger, in St. George's Chapel, Windsor.

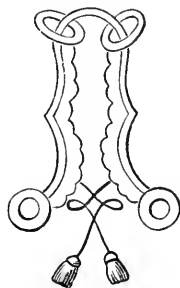


Fig. 241.—St. Leger.

The same device, only silver instead of red, is the badge of Sir Henry Wyatt, county Kent.

The founder of the family, written Sancto Leodegario, Sentliger, and Sellinger, was Sir Robert Sent Legere, according to tradition, the person who supported William the Conqueror with his arm when he landed.

Ulcomb, Kent, is an ancient manor of the family.

¹ Camden's 'Britannia.'

² The barnacles, or horse twitch, is used to put on horses when they will not stand quietly to be shod, being tied to their noses with a cord; hence barnacles, nose-squeezers,—i.e., spectacles. St. Louis,

says Menestrier, to preserve the memory of his captivity among the Saracens, made use, as a device, of the instrument wherewith the barbarians fasten the legs of their prisoners. It is on his money. Joinville calls it Barnacles.

SCALES. An escallop shell, silver (Fig. 242). Arms, gules, six escallop shells, three, two, and one.

At the siege of Caerlaverock, the handsome and amiable Robert de Scales bore red with shells of silver—

“Robert de Scales bel et gent,
Le eut rouge a coquilles de argent.”



Fig. 242.—Scales.

The title was conveyed by marriage to Anthony Widville, brother of Edward IV.'s queen, afterwards second Earl of Rivers. As Gloucester says to the king—

“And yet, methinks, your grace hath not done well,
To give the heir and daughter of Lord Scales
Unto the brother of your loving bride.”

King Henry VI., 3rd Part, Act iv., sc. 1.

Lord Scales had a pursuivant of arms, called “Scales,” attached to his household. He acquired great fame by his tournament at Smithfield with Anthony of Burgundy (*see*); but his sister's marriage with the king, and his own signal valour, caused his enemies never to cease pursuing him, until he fell one of the first victims of Richard III., who caused him and his nephew, Sir Richard Grey, to be beheaded at Pomfret Castle, without the form of a trial, 1483.

The name of Scales was originally written Eschallers and Scalers, and “the seal of Hugh de Scales, attached to a grant of several churches to the monks of Lewes, is an armed man, standing on his left foot, and putting his right on the step of a ladder, with his hands on the same, as if he were climbing.”

The Scales family resided for many years in great splendour at Middleton Castle, near Lynn, Norfolk.

SCOTLAND. About 1010, in the reign of Malcolm I., the Danes invaded Scotland, made a descent on Aberdeenshire, and landed at Buchan-ness, intending to storm Stains Castle, a fortress of some importance. Midnight was the time selected for the attack, and as their presence was unknown and unlooked for, they expected to succeed without much trouble in gaining possession of the castle. The Danes advanced slowly and silently, and to prevent the possibility of their footsteps being heard, they took off their shoes. They reached the place, and their labours were well-nigh over, for they had only to

swim the moat and place their scaling-ladders, and the castle was theirs ; when, in another moment, a cry from the invaders themselves awakens the inmates to a sense of their danger, the guards fly to their posts, the soldiers mount arms and pursue the Danes. This sudden change had arisen from a simple cause. It appeared that the moat, instead of being filled with water, was dried up and overgrown with thistles, which, piercing the unprotected feet of the Danes, caused them to forget their cautious silence, and to utter the cry which had alarmed the sleeping inmates of the castle. Thus was the thistle the means of preserving Scotland, and was thenceforth adopted as her national emblem.

“E’en then a wish, I mind its power—
 A wish that to my latest hour
 Shall strongly heave my breast—
 That I, for poor auld Scotland’s sake,
 Some useful plan or beuk could make,
 Or sing a sang at least.
 The rough-burr thistle spreading wide
 Among the bearded bear,
 I turn’d my weeder-clips aside,
 An’ spar’d the symbol dear.”

BURNS.

SCOTTISH CLANS. Their badges are as follow :¹

BUCHANAN. Birch.

CAMERON. Oak.

CAMPBELL. Myrtle.

CHISHOLM. Alder.

FORBES. Broom.

GRANT. Cranberry heath.

LAMOND. Crab apple-tree.

MACDONELL. Heath.

MACDUGALD. Cypress.

MACFARLANE. Cloudberry bush.

MACGREGOR. Pine.

MACKAY. Bulrush.

MACKENZIE. Deer grass (*Lycopodium*).

MACLACHLAN. Mountain ash.

¹ After 1745 it became penal to carry badges, and some families actually suffered the penalties of the “Disarming” Act.

MACLEAN. Blackberry heath.
 MACLEOD. Red whortle berries.
 MACNAGHLAN. *Azalea procumbens*, "Lusan Albanach."
 MACNEILL. Sea-ware.
 MACPHERSON. Boxwood.
 MACGUARTIE. Blackthorn.
 MENZIES. Ash.
 MONRO. Eagle's feathers.
 ROBERTSON. Fern or brakens.
 ROSE. Briar rose.
 ROSS. The *Uva ursi* plant. Bilberry.

SCROPE. Barons Scrope of Bolton, Earls of Sunderland. A golden crab (Fig. 243).

The Lord Scrope in the time of Edward IV. had a Cornish chough for his badge; and eleven of the same birds are on the banner of his successor in the reign of Henry VIII. Mottoes, *Devant si je peu—Autre que elle*.



Fig. 243 — Scrope.

SEDLEY. A goat's head erased, lozengy or and gules, armed azure, holding in the mouth a sprig of ivy, vert.

SEMER, SIR J., Kt. Peacock's head between two wings, with four leopards' heads or. B two, and C three, leopards' heads.

SENHOUSE, of Nether Hall, county Cumberland. A crimson rose.

SETVANS, SIR ROBERT DE. The name is derived from the ancient cognisance of the family—seven vans, or baskets, used for winnowing corn (Fig. 244). Our Saviour is prefigured as coming with his "fan in his hand" to purge his wheat from the chaff.¹ Shakspeare says—

"Distinction, with a broad and powerful fan,
 Puffing at all, winnows the light away."

Troilus and Cressida, Act i., sc. 2.

The motto of the family was, *Dissipabo inimicos regis mei ut paleam*, "The enemies of my king I will disperse like chaff."²

This badge is on the brass monument³ of Sir Robert de Setvans,

¹ "I will sift the house of Israel among all nations, like as corn is sifted in a sieve, yet shall not the least grain fall upon the earth."—Amos ix. 9.

² Another motto for the winnowing fan: *Inania pello*, "I reject what is foolish."

³ Waller, 'Monumental Brasses.'

in the chancel of Chartham Church, Kent; died 1306. He was a warrior in the time of King Edward I., was with the army at Caerlaverock, and had estates in Kent. His figure is cross-legged, in

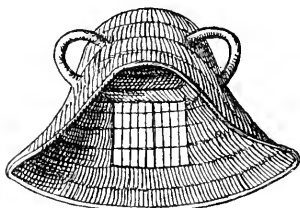


Fig. 244.—Setvans.

mail armour, three winnowing vans are on his shield, and seven on the surcoat and culettes.

SEYMOUR. Crest, a phoenix in flames proper. Motto, *A l'ami fidèle pour jamais*. The family now use, *Foy pour devoir*. This motto, time of Henry VIII., was used by Thomas, second son of Thomas Howard, third Duke of Norfolk, whose daughter Francis married Edward Seymour, Earl of Hertford, son of the Protector Somerset.

The present arms are, two wings conjoined in lure, tips downwards or, similar to those on the seal of Roger de St. Maur, borne for the manor of Pentro, Monmouth, from penna, a wing.

SHARP. A wolf's head.

SHELLEY. A golden whelk-shell (Fig. 245), from their arms, on a fess engrailed blue, four whelks or.



Fig. 245.
Shelley.

In the chancel of Clapham Church, Sussex, is the brass of John Shelley, 1550, and his wife; they are both kneeling on cushions at a desk; he is clad in armour. Whelk-shells are on his surcoat and on the gown of the lady.

SHEFFIELD. A golden wheatsheaf, from their arms.

SKEFFINGTON. Sir William Skeffington, temp. Henry VIII., bore on his banner, with a mermaid, the present crest of the family, a golden tun transfix'd with five silver arrows. Motto, *Loialte maintient amor*.

SOMERSET, Earls and Dukes of Beaufort. Badge, a golden porteullis.

The lordship and castle of Beaufort, in Anjou, came to the house

of Lancaster with Blanche of Artois, widow of the King of Navarre, and wife of Edmund Crouchback, first Earl of Lancaster. Here were born the four children of Catherine Swinford, who were all surnamed "De Beaufort," in consequence of their birth in the patrimonial castle of the Lancasters; and from that circumstance they bore a portcullis for their family cognisance.

The Beauforts espoused the Lancastrian cause. Edmund, first Duke of Somerset, fell at St. Alban's, 1458. Of his three sons, Henry, second duke, was beheaded after Hexham, 1460; John was slain at Tewkesbury, 1471; and his brother Edmund, third duke, was beheaded after the same battle. It is of him that King Edward says—

"For Somerset, off with his guilty head."

King Henry VI., 3rd Part, Act v., sc. 5.

And Gloucester addresses him—

"Two of thy name, both Dukes of Somerset,
Have sold their lives unto the house of York;
And thou shalt be the third, if this sword hold."

King Henry VI., 3rd Part, Act v., sc. 1.

And, again, King Edward refers to them—

"The dukes of Somerset, threefold renowned,
For trusty and undoubted champions,"

King Henry VI., 3rd Part, Act v., sc. 7.

Sir Charles Somerset, from whom the present Dukes of Beaufort descend, was created Earl of Worcester and Lord Chamberlain for life to King Henry VIII.¹ He bore on his standards, in addition to the portcullis, the following badges:

A Moorish female's head (Fig. 246), three-quarter face, hair dishevelled, and ring through the ear.

A cubit arm issuing out of a red rose, for Lancaster, the hand grasping a golden arrow (Fig. 247). Motto, *Faire le doy*.

Also a bearing, which looks like the machine used for confining horses when shod; and a panther "inflamed" (Fig. 248).

¹ He married the heiress of William, Earl of Huntingdon, Lord Herbert of Raglan, and was summoned to Parlia-

ment in that barony, 1501, and three years afterwards created Earl of Worcester.

In the Harleian MS., 1073, besides the above five badges, are given an antelope, a dragon issuing from a castle, and a flower-pot with red and white pinks. Underneath is written, "These eight badges belong to Somerset, and are of all antiquity."



Fig. 246.—Somerset.

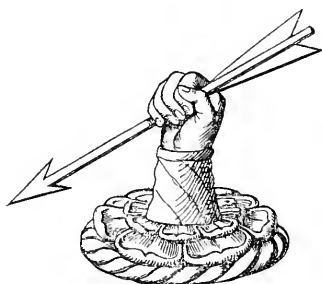


Fig. 247.—Somerset.

The motto of Cardinal Beaufort, in Winchester Cathedral, is, *In Domine confido.*

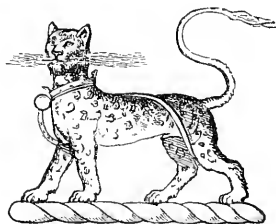


Fig. 248.—Somerset.

SOUTHAMPTON. *See* FITZWILLIAM.

SOUTHWELL. A cinquefoil gules, charged with six annulets or.

SOTHWORTH. A bull's head erased sable, armed or.

SPEKE. Espek of Normandy. A porcupine argent, the quills tipped sable—present crest of the family.

The chantry of St. George in Exeter Cathedral, founded 1518, by Sir John Speke of White Lackington, Somerset, is decorated with the porcupine.

We hear, in the time of Henry II., of Richard Le Espek, "and for many centuries," says Lysons, "they have been men of note in Somerset and Devon."

STAFFORD. Barons Stafford, Dukes of Buckingham. Their well-

known badge is the "Stafford knot" (Fig. 249), suggested probably by the crossing of the two S's. It is to be seen on the Stafford monument in St. Edmund's Chapel, Westminster Abbey, and is adopted by the present Duke of Sutherland.

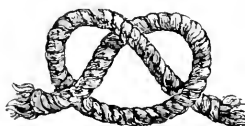


Fig 249.—Stafford Knot.

On this monument, raised to John Paul Howard, Earl of Stafford (died 1762), among the eighteen badges stained in the marble, is one, azure, two barbel addorsed, and between them a fleur-de-lis in chief, and another in base or, composed, apparently, from the charges in the arms of Anjou and those of Bar, the house of Stafford descending by ten different marriages from the royal blood of England and France.

The Duke of Buckingham, when giving livery of the "knots of Stafford," boasted that he had as many of them as Richard Nevill, Earl of Warwick, had formerly of "ragged staves."

A cart-wheel, generally represented with flames issuing from the end of the spokes, is another of the Stafford badges. Humphrey, first Duke of Buckingham, is designated by this badge—

"The carte nathe is spokeles
For the counseill that he gaff"

(*Satirical Verses*, circ. 1449),

when offended by the removal of his brothers, the chancellor and treasurer, he persuaded King Henry VI. to receive the Duke of York with kindness.

His grandson Henry, second Duke, "the deep revolving wily Buckingham," was the chief means of bringing Richard III. to the crown; but found too late that tyrants throw down the ladder by which they ascend to greatness:¹

"The first was I that helped thee to the crown,
The last was I that felt thy tyranny."

King Richard III., Act v., sc. 3.

¹ Weever.

Nor was his son Edward, third Duke, "the bounteous Buckingham, the mirror of courtesy," more fortunate. Restored by the favour of Henry VII., he fell through the machinations of Wolsey, and was beheaded for high treason. Among other offences, he was accused of having consulted a wizard concerning the succession; and his having caused his motto, *Doresenavant*, "Henceforward," to be carved over the great gate of his house at Thornbury, Gloucestershire, was construed as implying his intention of seizing the crown.¹ All will remember his last speech in Shakspeare's 'King Richard III.' When the Emperor Charles V. heard of his death, he is reported to have said that "a butcher's dog had torn down the finest buck in England."²

At the meeting of Henry VIII. and Maximilian before Therouenne, 1515, the Duke of Buckingham appeared with the badges of the Bohuns, as heir-general to Eleanor Bohun, whose estates Richard III. had refused to restore to his father. He was attired "in purple satin, his apparel and his bard, full of antelopes and swans of fine gold bullion, and full of spangles."

The antelopes still remain on the gates of Maxstoke Castle, Warwickshire, with the burning nave, or wheel, of his ancestors; and a swan collared and chained is at this time the arms of the town of Buckingham.

In the stained glass of Nettleshed Court, Kent, the cart-wheel is surrounded by a fold formed of Stafford knots.

Henry Stafford, created Earl of Wiltshire by King Henry VIII., bore on his banner the Bohun swan, semée of Stafford knots, with the motto, *Humble et loyal*.

STANDISH. An owl argent, holding in its claw a rat sable.

STANLEY. An eagle's leg, erased or, with the motto, *Sans changer ma verité* (Fig. 250). Also—

"The eagle and the swaddled chyld" (Fig. 251).

The earliest authority for the well-known legend which gave rise to the Stanley crest, is a metrical poem written by Thomas Stanley, Bishop of Man, 1510-70, two centuries after the supposed incident. He states that Lord Latham, dwelling in Latham Hall, was a man of

¹ Montagu.

² Camden.

fourscore years of age, and his lady as old, and that, being without hope of a family, heaven did send them an heir most miraculously. For an eagle had her nest in Tarlestowe Wood, in which were three

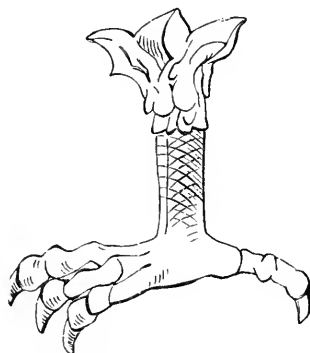


Fig. 250.—Stanley.

fair birds that were ready to fly; and one day she brought to them a goodly boy, “swaddled and clad in a mantle of red,” the news of which reaching Lord Latham, he rode with all speed to the wood, and found the babe preserved, by God’s grace; and causing it to be fetched down, he brought it to his lady at Latham, where they took

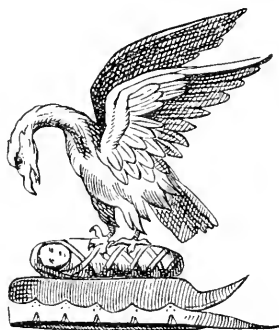


Fig. 251.—Stanley

it as their own, and “thanked God for all.” The child was apparently unchristened, for salt was bound round its neck in a linen cloth. They had it baptised, therefore, by the name of Oskell, and made it their heir after them. “From whence the child came,” saith

the bishop, "the truth no man can slow, neither where nor what place it was fetched from; but the foundling grew to manhood, and became the father of Isabella Latham, with whom Sir John Stanley fell in love, and within a short time stole her away. Sir Oskell was a good man, and a tender father; he forgave the young people; and having honourably lived, he godly made his end, leaving his property to Sir John Stanley and the fair Isabella."

"A most ancient and distinguished bearing, the Eagle and the Child," says the author of 'Waverley.'

This badge was conspicuous at Flodden Field, when, says the ballad, King James of Scotland

"Was prostrate,
By the helpe of th' eagle with her swaddled chyld,"

the overthrow of the Scottish army being mainly attributed to Sir Edward Stanley, who commanded the rearguard of the English army.

The eagle's leg was used as a badge by Thomas Lord Stanley, stepfather of King Henry VII., whom he crowned on the field of Bosworth; and it was also on the standard, with the eagle and child, of his grandson, the second Earl of Derby, in 1520.

STAPYLTON. Sir Bryan Stapylton. Gules and or, a talbot passant, the ear split and bleeding. Motto, *Mieux je sera*.

STOURTON, Baron. A golden sledge (Fig. 252) was the badge of William, sixth Baron Stourton. His son and successor, Charles,

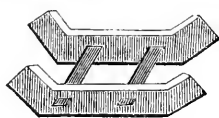


Fig. 252.—Stourton.

having been concerned in the murder of two persons of the name of Hartgill, was tried in Westminster Hall, and condemned to be hanged with four of his accomplices. The sentence was carried into effect at Salisbury, in 1557, Lord Stourton being executed with a halter of silk. He was buried in the cathedral, and "a twisted wire, with a noose,

¹ There used to be an old inn at Cambridge, opposite St. John's, called "The Eagle and Child."

emblematical of a halter, was hung over his tomb, as a memorial of his crime," where it remained until about the year 1775.

STRANGEWAYS. The badge on the standard of "Mayster Gyls Strangways," in 1520, is a boar's head issuing out of a ducal coronet. Motto, *Espoure me conforte*.

SUDELEY. Baron of Sudeley. A lizard, tail nowed, vertically, ducally gorged or, and chained to a beacon of the last, inflamed proper.

SUTTON, Barons Dudley. Edward Sutton, sixth Baron Dudley, from whom descends the present Lord Ward, had for his badge a window-grating, formed of four perpendicular and three transverse bars, gold (Fig. 253).

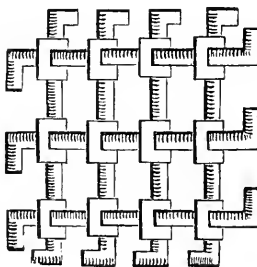


Fig. 253.—Sutton.

Sir Edward Sutton, eighth Baron, must be the one alluded to in the distich of Queen Elizabeth, of four Northamptonshire knights—

"Gervase¹ the Gentle, Stanhop the Stout,
Marcham the Lyon, and Sutton the Lout."

SWYNARTON. Thomas Swynarton of Swynarton, Staffordshire, 1520, bore on his standard, on a mount vert covered with daisies, a boar argent, collar azure, charged with five bezants, holding in his mouth a pomeis (pomme), snout, ears, and hoofs gules, tusks and bristles or, between four tufts of daisies argent. In B two, C and D two, tufts of daisies. Motto, *Avanturey et marches avant*.

TALBOT. A chanfron or, adorned with three feathers, was the badge of the great Earl of Shrewsbury, the "Scourge of France:"

"Our Talbot, to the French so terrible in war,
That with his very name their babes they used to scare."

DRAYTON, *Polyolbion*.

¹ Sir Gervase Clifton.

"The Talbot, so much fear'd abroad,
That with his name the mothers still their babes."

King Henry VI., 1st Part, Act ii., sc. 3.

"The cry of Talbot serves me for a sword."

King Henry VI., 1st Part, Act 2, sc. 1.

His "beast" the silver running hound, or talbot—

"And he is bounden¹ that our dor should kepe—
That is Talbot, our good dogge."

Satirical Verses, 1447.

Talbot's great reputation was acquired during the Regency of the Duke of Bedford. He was, however, defeated and taken prisoner at Patay, in 1429, by the Maid of Orleans.

At the age of eighty, he was killed (with his son, Lord Lisle) before Chastillon, 1453, after having won not less than forty pitched battles.

"Where is the great Alcides of the field,
Valiant Lord Talbot, Earl of Shrewsbury?
Created, for his rare success in arms,
Great Earl of Washford, Waterford, and Valencee."

King Henry VI., 1st Part, Act v., sc. 1.

His remains repose at Whitchurch, in Shropshire. He wears the mantle of the garter, and his feet repose on a couchant talbot.

On his sword was inscribed, *Sum Talboti pro vincere inimicos meos*, "I am Talbot's for to conquer my enemies."

Sir Humphrey Talbot, temp. Edward IV., had for badge a running hound silver; charged on the shoulder with a mullet.

Sir Robert Talbot of Kymes, his contemporary, had a white bull.

The standard of the Earl of Shrewsbury, 1520, was, gules and sable, a talbot passant argent, with four chanfrons, each adorned with three feathers or, B one C two, chanfrons.

TEMMES, ROUS DE NORF. A crescent or, within the horns an eagle displayed argent.

TEY. Two hooked spikes in saltire, the sinister azure, the dexter passing through the other, or.

THROCKMORTON. On a wreath ermine, argent and gules, an elephant's head coupé sable, ears and tusks or, between four crescents or, B and C, two crescents.

¹ Or perhaps silenced by the grant, 1446, of the Earldom of Waterford.

TIPTOFTE, Earls of Worcester. A silver tent, argent, fringed with gold (Fig. 254).

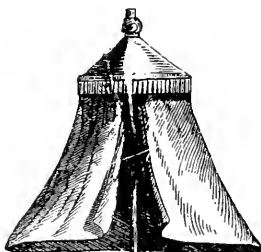


Fig. 254.—Tiptofte.

John, second Baron, created Earl of Worcester, was a literary man, and a staunch Yorkist. He was obliged to conceal himself, upon the temporary restoration of King Henry VI. by the Earl of Warwick; but, being discovered in the upper branches of a tree, was conveyed to London, and beheaded on Tower Hill in 1470.

TOFT, so called from a town of that name. Roger de Toft lived in 1230. Arms, argent, three text T's.

TOFTES. A snail issuing from its shell.

Jone, widow of Robert Toft of Toft, married John Leycester of Tabley (temp. Richard II).

TOUCHET. *See* AUDLEY.

TRACEY, BARONS OF BARNSTAPLE. "All the Traceys have the wind in their faces." The family being said to have never prospered after the murder of Becket.

Tracey hid himself for a fortnight after the deed in Crookham cavern, west of Ilfracombe, and was supplied with food by his daughter. He was banished to the Woollacombe sands to "make bundles and wisps of the same," and lived for many years afterwards.

TRELAWNY, SIR JONATHAN, one of the seven bishops sent to the Tower by James II., in whose cause the Cornish miners were ready to march to London, to the burden of their song—

"And shall they scorn Tre, Pol, and Pen?
And shall Trelawney die?
Here's twenty thousand Cornish men
Will know the reason why."

The bishop's pastoral staff is preserved in the church of St. Martin, East Looe.

TREVILIAN. A Cornish crow, or chough.¹

“The Cornysche chawgh offt with his trayne
Hath made our egull blynde”

(*Satirical Verses*, 1447),

alludes to John Trevilian, ancestor of the present Baronet. The Commons, in 1451, prayed for his removal for life from the presence of King Henry VI., he being said to “have often blinded the king.”

TROPENELL. In several parts of their house at Chatfield, built in the time of Henry VI., their arms are accompanied by an ox-yoke, the family badge, and the motto, *Le joug tire bellement*, “The yoke draws well,” or “The yoke sits lightly:” expressive either of the tenure under which the estate is held, or of their devotion to agricultural pursuits.

TRUSBUTS, Barons of Wartre, in Holderness, bore, “Trois boutz d’eau,” three bouts or bougets of water, thereby symbolising both their family name and their baronial estate. On the marriage of Everard De Ros (circ. 1186), with Roysia, the great heiress of William Trusbutts, the husband took the arms of his bride’s family. *See* Ros.

TRUSSELL, SIR WILLIAM. Black ass’s head, with, about the neck, a crown of gold.

TUDOR. Their arms were gules, a chevron between three helmets argent. In the funeral procession of Queen Elizabeth of York, daughter of Edward IV., queen of Henry VII., the body was preceded by four banners, and followed by a fifth charged with the head of a warrior armed with a helmet—probably a badge derived from the above arms.

“By our great Merlin was it not foretold
(Amongst his holy prophecies enroll’d)
When first he did of Tudor’s name divine,
That kings and queens should follow in our line?
And that the helm (the Tudor’s ancient crest)
Should with the golden flow’r-de-luce be drest?
As that the leek (our country’s chief renown)
Should grow with roses in the English crown?
As Charles his daughter, you the lily wear;
As Henry’s queen, the blushing rose you bear.”

DRAYTON, *Heroical Epistle, Owen Tudor to Queen Catherine*.

¹ “The crows and choughs that wing the midnight air.”

King Lear, Act iv., sc. 6.

TYRELL. On the standard of Thomas Tyrell, of Gypping, in Suffolk, is a triangular fret or (Fig. 255). Motto, *Tout pour le micula*.

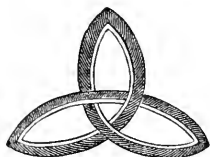


Fig. 255.—Tyrell.

VAUGHAN. A child's head couped at the shoulders proper, crined or, round the neck, a snake azure.

Sir Hugh Vaughan de Lytylton. A griffin passant, double queued, &c., three fishes' heads erased, and erect or, each ingrillant of a spear head argent, B and C, two fishes' heads.

In 'King Richard III.,' the Duchess of York asks the messenger—

"What is thy news?"

Mess. Lord Rivers, and Lord Grey, are sent to Pomfret,
With them Sir Thomas Vaughan, prisoners."

Act ii., sc. 4.

VAUX. A griffin's head erased, sable.

VERE, Earl of Oxford (a title retained in the family for five hundred and sixty-seven years), Marquis of Dublin, Duke of Ireland.

A mullet¹ of five points, argent (Fig. 256).



Fig. 256.—Vere.

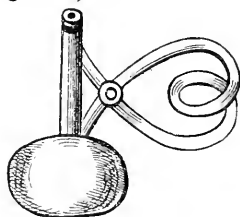


Fig. 257.—Vere.

A long-neck silver bottle, with a blue cord (Fig. 257): in allusion to the hereditary office of Lord High Chamberlain, conferred by Henry I.

¹ Much dispute has arisen respecting this bearing. Those who consider it as the rowel of a spur derive it from the French "*molette*," but the spur was never of five points before Charles I., nor of six before Henry VI.; previously it

was furnished with a "*rouelle*," or little wheel sometimes serrated. Guillim says others derive it from the five-fingered star-fish. Mulletts are on the groats of Henry IV., V., and VI.; i.e., between A.D. 1399 and 1461.

Fig. 258 is given (Harl. MS., 1073) as "a badge of the Vere family from all antiquity." It is difficult to say what it is intended to represent.

A chair (Fig. 259) is another of their badges, and a blue boar.



Fig. 258.—Vere.



Fig. 259.—Vere.

The legend of the star of Vere is thus given by Leland: "In the year of our Lord 1098, Corborant, Admiral to the Soudan of Perce (Persia), was fought with at Antioch, and discomfited by the Christians. The night cumming on yn the chace of this battile, and waxing dark, the Christianse being four miles from Antioche, God willing the sauftè (safety) of the Christianse, shewed a white star, or molette, of five pointes, on the Christian hoste, which to every mannes sighte did lighte, and arrest upon the standard of Albry de Vere, there shyning excessively."

Hence the mullet was adopted as a badge of the De Veres. It proved fatal to the Lancastrian cause at the Battle of Barnet, 1471, when "The Erle of Oxford's men had a starre with streames booth before and behind on their lyverys." King Edward's men had the sun. The Earl of Warwick's men, by reason of the mist, mistook Oxford's badge for that of King Edward, and charged among them. They, not knowing the cause of the error, cried out, "Treason! treason! We are all betrayed." Hereupon, the Earl of Oxford fled, the Yorkists gained the battle, and Warwick was slain.¹ Drayton thus relates the circumstance:

"The envious mist so much deceived their sight,
That where eight hundred men, which valiant Oxford brought,
Wore comets on their coats, great Warwick's force, which thought
They had King Edward's been, which so with suns were drest,
First made their shot at them, who, by their friends distrest,
Constrained were to fly, being scatter'd here and there."

Battle of Barnet (Polyolbion).

¹ Baker's 'Chronicle.'

The blue boar is an ancient cognisance of the family. Robert de Vere, Duke of Ireland, the favourite of Richard II., is designated by the poet Gower by his badge of the boar.

Towards the end of the street of St. Mary-Axe stood the mansion of Richard Vere, eleventh Earl of Oxford, in the time of Henry V. A tradesman's token exists "At the Bleu Boore without Bishopsgate." And Stowe speaks of John de Vere, sixteenth Earl, riding into the city "to his house by London stone, with eighty gentlemen in a livery of Reading tawny, and chains of gold about their necks, before him, and one hundred tall yoemen in the like livery to follow him, without chaines, but all having his cognisance of the Blew Bore embroydered on their left shoulder."

In the Church of Framlingham, Suffolk, is the monument of Frances de Vere, wife of Henry, Earl of Surrey. Her feet repose upon a blue boar. The Vere motto, *Vero nil verius*, "Nothing truer than truth (Vere)," is said to have been pronounced by Queen Elizabeth, in commendation of the loyalty of the family.

Staunch Lancastrians, the Veres adhered with unswerving loyalty to the Red Rose, and the consequences were exile and death. At one time, John de Vere, twelfth Earl, was a common mendicant abroad, and his countess a poor workwoman earning her bread by her needle. The earl was at length captured, and, with his son, beheaded. John, the younger son, his successor, thus alludes to their death :

"Call him my king, by whose injurious doom
My elder brother, the Lord Aubrey Vere.
Was done to death? and more so, my father,
Even in the downfall of his mellow years,
When nature brought him to the door of death?
No, Warwick, no; while life upholds this arm,
This arm upholds the house of Lancaster."

King Henry VI., 3rd Part, Act iii., se. 3.

VERNEY. Mayster Rauff, of Pendeley, in Hertfordshire, 1520, bore on his standard ermine, a demi phoenix in flames proper, in the sinister chief corner clouds, and issuant therefrom rays of the sun. In the dexter chief and sinister base a mullet or, fimbriated gules, B two, C four, mullets.

VERNON, Syr Henry Vernon. On a wreath a boar's head erased, between four frets sable, in B one, C two, frets.

VILLIERS. John Villers de Brokesby, Leicester. On a wreath ermine a buck's head erased, and three cocks gules, winged or. B and C a cock.

VIPONT. The town of Appleby was given by King John to John de Veteri Ponte, or Vipont, as a reward for good services.

In the roll of Henry III., John de Vipount is blazoned "de goules a six faux rondlets d'or," not as rings, but as voided roundels.

In the roll of the time of Edward III., "Monsire de Vipointe porte d'or a vj annulettes gules." The Vipontes (Vieux pont) may have assumed the six, VI., round spots, painted to symbolise their name, in conformity with the fashion of the time.

Robert de Vipont, who died in 1267, left two daughters co-heiresses; from Isabel, who married Roger Clifford, the annulets descended to that family (*see*).

WARBURTON. Mayster Warburton, de Warburton, in Cheshire. On a wreath a Saracen's head, &c., between four cormorants' heads erased sable. B two, C three, cormorants' heads (present arms), *Je voudroie avoir*.

WAREHAM. George Warham de Malsanger, county Salop. A demi goat. B and C the same. Motto, *A l'ayde de Dieu*.

WAKE. The Wake and Ormond knot is a W intersecting two O's (Fig 260). It is now borne by the family as a crest.

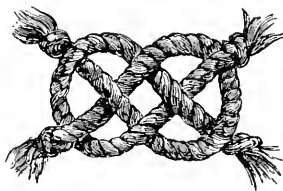


Fig. 260.—Wake and Ormond Knot.

WALCOT, of Bitterley, Shropshire. "John Walcot playing at chess with King Henry, he gave him the check-mate with the rooke, whereupon the king changed his coat of arms, which was the cross with fleur-de-lis, and gave him the rooke for a remembrance." Arms, argent, a chevron between three chess rooks, ermine.

WALES.¹ Badges: A golden castle.² A cock gules, crowned ermine.³

"Cadwallader and all his goats."

King Henry V., Act v., sc. 4.

¹ See ENGLAND, GEORGE I.

² Harl. MS. 1471.

³ *Ibid.* 304.

“Pendragon, like his father Jove,
 Was fed with milk of goat;
 And like him made a noble shield
 Of she-goat’s shaggy coat;
 On top of burnish’d helmet he
 Did wear a crest of leeks,
 And onions’ heads, whose dreadful nod
 Drew tears down hostile cheeks.”
St. George for England (Percy Reliques). J. Grubb, 1697.

WALLOP. Sir John Wallop, a distinguished admiral in the time of Henry VIII., bore for his badge a black mermaid with golden hair. A mermaid is the present Portsmouth crest.

WARWICK, Earls of. The title of Warwick has been borne successively by the families of Newburgh, Beauchamp, Nevill, Plantagenet, and Dudley.

The bear and ragged staff (Fig 261) belonged to the Saxon lords



Fig. 261.—Warwick.

of Warwick, and was adopted by the Newburghs, first lords after the Conquest. It is a combination of two badges of that ancient line which sprang, according to family tradition, from Arthgal, one of the knights of the Round Table. Arsh or Narsh, in the British language, is said to signify a bear—hence this ensign was adopted as a rebus or play upon his name.

“Arthgal, the first Earl of Warwick, in the days of King Arture, and was one of the Round Table. This Arthgal took a bere in his arms, for that, in British, soundeth a bere in English.”

LELAND’S *Collectanea*.

Morvidus, another earl of the same family, a man of wonderful valour, slew a giant with a young tree torn up by the roots, and hastily

trimmed of its boughs. In memory of this exploit, his successors bore as their cognisance a silver staff on a shield sable. Fig. 262 is from the Lansdowne MS. 882. Of the valiant Earl Sir Guy, who

“did quell that monstrous cow,
The passengers that us'd from Dunsmore to affright”
(Polyolbion),

the adventures are fully related in ‘The Legend of Sir Guy,’ published in the ‘Percy Reliques:’

“On Dunsmore Heath, I also slewe
A monstrous wyld and cruell beast,
Call'd the Dun-cow of Dunsmore Heath;
Which manye people had opprest.

“Some of her bones in Warwicke yett
Still for a monument doe lye;
And there expos'd to lookers' viewe,
As wonderous strange, they may espye.”
The Legend of Sir Guy (Percy Reliques).

“The noble Earl of Warwick, that was call'd Sir Guy,
The infidels and pagans stoutlie did defie;
He slew the giant Brandimore; and after was the death
Of that most ghastly dun cow, the divile of Dunsmore Heath.”
St. George for England (Percy Reliques).

And again :

“At once she kickt and pusht at Guy,
But all that would not fright him,
Who wav'd his winyard o'er Sir Loyn,
As if he'd gone to knight him.”
Ibid.

By marriage, the earldom of Warwick devolved upon the Beauchamp family—“Bold Beauchamps,” as they were styled :

“That brave and godlike brood of Beauchamps, which so long,
Them Earls of Warwick held; so hardy, great, and strong,
That after, of that name it to an adage grew,
If any man avent'rous hapt to shew,
Bold Beauchamp men him term'd, if none so bold as he.”
DRAYTON, Polyolbion.

Thomas de Beauchamp, fourth Earl, who died in 1406, bequeathed to his son Richard “a bed of silk, embroidered with bears;” likewise the harness with “ragged staves.” His effigy on the monument erected to him and his wife in St. Mary's Church, Warwick, has the

jupon charged with cross crosslets; the Beauchamp arms, the plate of his elbow, and scabbard of his sword, are decorated with ragged staves; his feet rest upon a bear, and the monument is profusely decorated with the family badge.



Fig. 262.—Morvidus, Earl of Warwick.

His son Richard, fifth Earl,—the very personification of Chaucer's true knight, who

“loved chivalrie,
Truth and honour, freedom and curtesie,”—

was sent on an embassy to the Council of Constance. In a tilting match which took place before the Emperor Sigismund and his Empress, a German knight challenged Earl Richard “for his Lady's sake,” and was killed in the encounter. The Empress was so struck with the earl's prowess, that she “toke the earl's livery, a bere, from a knyghte's shuldre, and fer gret love and favour she sett hit on her shuldre; then Erle Richard made oone of perle and precious stones, and offered her that, and she gladly and lovyngly received hit.”

On the death of the Duke of Bedford, Earl Richard was appointed Lieutenant-General of France, and embarked for that country. Being overtaken by a tempest, he caused himself to be attired in the tabard of his arms, his wife and son to be lashed together to the mast of the vessel, that if their bodies were found, they might be all interred with

the honour that belonged to their house. He died at Rouen, in 1439, having, by his will, directed that his body should be brought to England, and interred in the stately monument appointed by him to be built in the Church of St. Mary, Warwick. This magnificent tomb rivals in splendour that of King Henry VII. In his epitaph, bears and ragged staves are introduced as stops.

In an account given by Dugdale of Earl Richard with William Seburgh, "citizen and payntour of London," are charged—

"cccc pencels bete with the raggede staffe of silver, and a gyton for the shippe of vii yerdes long, powdrid full of raggid staves.

"xviij standares of worsted, entertailed with the bere and a cheyne.

"Grete stremour for the shippe, xl yerdes length, and viij yerdes in brede, with a grete bere and gryfon holding a raggid staffe, powdrid full of raggid staves."

On the death of Earl Richard's granddaughter, the honours of the illustrious house of Beauchamp devolved upon the Lady Anne Beauchamp, wife of Richard, Earl of Salisbury, who was subsequently created Earl of Warwick, 1442: the "stout Earl," as he was styled—

"Proud setter up and puller down of kings."

King Henry VI., 3rd Part, Act iii., sc. 3.

"The greatest and best of our old Norman chivalry, kinglier in pride, in state, in possessions, and in renown, than the king himself."

"Who liv'd king, but I could dig his grave,

And who durst smile, when Warwick bent his brow?"

King Henry VI., 3rd Part, Act v., sc. 2.

First attached to the house of York, he was made Captain-General of Calais, where Comines reports he was so popular, that every one wore his badge, no man esteeming himself gallant whose head was not adorned with his ragged staff, nor no door frequented that had not his white cross painted thereon.

In Akerman's 'Tradesmen's Tokens' we find the "Bare and raged staffe" in Lambeth, Southwark, Turnstile Alley, and Kent Street.

Warwick Lane, near St. Paul's, took its name from the house of the Beauchamps, which fell to Richard Neville. Stowe mentions his coming into London, in 1458, with 600 men, all in red jackets embroidered with ragged staves before and behind, and was lodged in

Warwick Lane, in whose house there was often six oxen eaten at a breakfast, and "every taverne was fule of his meate, for hee that had any acquaintance in that house might have there so much of sodden and rost meet as he could pricke and carry upon a long dagger."

Shakspeare constantly designates him by his cognisance. In the 2nd Part of 'King Henry VI.,' Act v., sc. 1, the Duke of York says :

"Call hither to the stake my two brave bears,
That, with the very shaking of their chains,
They may astonish these fell lurking curs;
Bid Salisbury and Warwick come to me.

Enter WARWICK and SALISBURY.

CLIFFORD.

"Are these thy bears? we'll bait thy bears to death,
And manacle the bearward in their chains,
If thou dar'st bring them to the baiting place.

RICHARD PLANTAGENET.

"Oft have I seen a hot o'erweening cur
Run back and bite, because he was withheld;
Who, being suffer'd with the bear's fell paw,
Hath clapp'd his tail between his legs, and cry'd :
And such a piece of service will you do,
If you appear yourselves to match Lord Warwick."

And again :

CLIFFORD.

"Might I but know thee by thy household badge.

WARWICK.

"Now by my father's badge, old Nevil's crest,
The rampant bear chained to the ragged staff,
This day I'll lift aloft my burgonet
* * * * *
Even to affright thee with a view thereof."

CLIFFORD.

"And from thy burgonet I'll rend thy bear,
And tread it under foot with all contempt,
Despight the bearward that protects the bear."

Drayton makes Queen Margaret exclaim :

"Who will muzzle that unruly bear,
Whose presence strikes our people's hearts with fear?"
Queen Margaret to Suffolk.

And in other of his poems, she reproaches Warwick for his adherence to the house of York :

“ That valour thou on Edward didst bestow,
O had'st thou shew'd for him thou here dost see,
Our damask roses had adorned thy crest,
And with their wreaths thy ragged staves been drest.”

Miseries of Queen Margaret.

When resentful of the injuries he had received from King Edward, Warwick joined the Lancastrians, a numerous army flew to his standard, every one was proud of wearing his cognisance, the bear and ragged staff, in his cap, some of gold enamelled, others of silver, and those who could not afford the precious metals, cut them out of white silk or cloth.¹ But, as Drayton says,

“ Fortune to his end, this mighty Warwick brings,
This puissant setter up, and plucker down of kings;
He who those battles won with so much blood and cost,
At Barnet's fatal field both blood and fortune lost.”

Polyolbion.

The earldom of Warwick was revived by King Edward VI., in favour of John Dudley, afterwards Duke of Northumberland, father of Lord Guildford Dudley, and of Robert, Earl of Leicester, the ill-fated favourite of Queen Elizabeth. The title devolved on his elder brother Ambrose, but Leicester adopted the Warwick cognisance.²

The brethren of Leicester's Hospital at Warwick, founded by the earl, wear gowns of blue cloth, with the bear and ragged staff embroidered on the left sleeve, without which they are enjoined not to appear in the public streets; and in the church of Kenilworth the well-known cognisance is observable.

Leicester's new year's gift, in 1574, to Queen Elizabeth was a fan of white feathers set in a handle of gold and precious stones, “on each

¹ Stowe.

² In Warwickshire there is a proverb that “The bear wants a tail and cannot be a lion,” which Fuller explains thus: when Robert Dudley, Earl of Leicester, was Governor of the Low Countries, disusing his own coat of the green lion with two tails, he signed all instruments with the bear and ragged staff. Being suspected of an ambitious design of making himself absolute over the Low Countries (as the lion is the king of beasts), some

of the enemies of the earl, and friends to the freedom of the Dutch, wrote under his crest set up in public places, *Ursa caret cauda, non queat esse leo*—

“The bear, he never can prevail
To lion it for want of tail.”

This proverb is applied to those who, not content with their own condition, aspire to what is above their worth to deserve, or power to achieve.—BOHN'S *Proverbs*.

side a white bear and two pearls hanging, a lion ramping, with a white muzzled bear at his feet."

"The ragged staves," says Miss Strickland, "are also audaciously introduced with true love-knots of pearls and diamonds, in a head-dress he presented to his royal mistress, in the twenty-second year of her reign."

Mrs. Sigourney, the American poetess, thus alludes to Warwick in his stately castle :

"In yon lofty hall,
Hung round with ancient armour, interspersed
With branching antlers of the hunted stag,
Fancy depictureth a warrior-shade,
The swarth king-maker, he who bore so high
His golden coronet, and on his shield
'The bear and ragged staff.' At his rough grasp
The warring roses quaked, and, like the foam
That crests the wave one moment, and the next
Dies at its feet, alternate rose and sank
The crowned heads of York and Lancaster."

WARWICKSHIRE COUNTY has the bear for badge :

"Stout Warwickshire, her ancient badge the bear."

DRAYTON.

And again :

"Quoth warlike Warwickshire, I'll bind the sturdy bears."

Ibid.

WATER BAILIFF OF THE RIVER THAMES has a silver oar, as Conservator of the River Thames ; as has also the Mayor of Southampton.

WELCHE. On a gorged or and azure, a goat's head, ermine azure, armed or. At the end of each horn a hawk's bell of the last, the neck charged with three bezants.

WELLS. A bucket with chains, in allusion to the name. Lionel, Lord Welles, a staunch Lancastrian, fell at the battle of Towton :

"Lord Dudley and Lord Wells, both warlike wights."

DRAYTON, *Polyolbion*.

WENTWORTH. Sir Richard Wentworthe, of Netyllstede, in Suffolk ; his standard, 1520, was a griffin statant, with three covered cups, and annulets. B and C, in each the cup between two annulets.

In the Harl. MS., 4632, a silver flagon, with a napkin round the handle, is given as the badge of this family.

WHIG (The) badge was a brass fusee, about two inches long, worn at the waistcoat breast.

The former badge of the Orange party was a little pewter warming-pan.

WIDVILLE, ELIZABETH, married, first, Lord Grey of Groby, who fell at the second battle of Barnet, fighting on the Lancastrian side; and secondly, King Edward IV. She bore a pink.

WILLIAMS. Sir John Williams, created by Queen Mary Lord Williams of Thame, bore as his badge an eel-basket (Fig. 263), or eel-

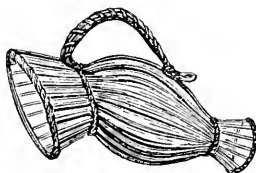


Fig. 263.—Williams.

pot, such as are used in the Thames, in token of his office of chief supervisor of the swans in that river and other waters in England, except in the Duchy of Lancaster. His motto was, *A tous venant*.

WILLOUGHBY. A buckle (Fig. 264); a wheel (Fig. 265).



Fig. 264.—Willoughby.



Fig. 265.—Willoughby.

Sir John de Willoughby, one of the heroes of Cressy, bore on each side of his seal one of the above badges—the buckle derived from his wife Joan, one of the coheiresses of Sir Thomas Rocelyn, who bore gules, crossilly, three buckles argent, on his arms; the mill-sail from the Beks, of Eresby, whose arms were gules, a mill-sail, argent. In the ‘Satirical Poem’ (circ. 1447) so often quoted, Lord Willoughby is accused of indolence:

“ Our Mylle-saylle will not bowte,
Hit hath so long goon emptye.”

Lord Willoughby de Broke, Lord High Admiral and favourite of

Henry VIII., took the rudder of a ship for his cognisance, and it is painted on the glass windows of his house at Broke, Wiltshire.

Sir Henry Willoughby (of Nollings). On a wreath or and gules, an owl argent, ducally crowned or.

Sir Henry Willoughby. A, a griffin passant argent, between five water bougets, also argent. B two, C four, water bougets. *Sanse changer.*

The Lord Willoughby. Argent and gules. A moor's head (without neck) full faced, the tongue hanging out, and ducally crowned, with two smaller heads. B two and C three ditto. *Vérité est sans pere (peur).*

Lord Willoughby, temp. Elizabeth, had a griffin and an owl, crowned, on his standard. Motto, *Apprendre et tenir.*

WILTSHIRE, Earl of. See STAFFORD.

WINGFIELD. Two wings displayed, argent, united by a cord in fret or.

Sir John Wingfield's brass, St. Mary's, Letheringham, Suffolk. On his jupon are his arms, argent, on a bend, gules, between three cotises sable, three pairs of wings joined in leure of the field.

WODEHOUSE. A golden club. Motto, *Frappes fort.*

WOODSTOCK. A stem of oak, leaved and fruited, or.

The mother of Archbishop Bouchier was the daughter, and at length sole heir, of Thomas of Woodstock, Duke of Gloucester, and this badge appears to have been adopted in allusion to this descent.

WYATT. A pair of horse barnacles argent, ringed and corded or.

WYNDESORE, SIR ANDREW. An unicorn between two stags, heads coupéd, all argent. B, like stags' heads, C one ditto.

YEO, of Heampton, in Devon. On an ermine argent a peacock. B and C ditto.

ZOUCHE, Lord. An ass's head and a silver falcon (the present supporters). John Zouche, of Codnor, county Derby, time of Henry VIII., bore it on his standard, with the motto, *Grace serra le bien venu.* His son's motto was, *Virtute non vi*, "By virtue (valour), not force."

A rudder sable, tiller and stays or, is another of the Zouche badges. Motto, *Feare God, and love.*

Philippe, Countess of March, bequeaths to her son Edmond "un lit de bleu taffeta embroudez des asnes merchez en l'espaule ove une rose."

BADGES OF THE KINGS OF ENGLAND.

ARTHUR, the mythic King of Britain in the sixth century. The arms assigned to him are azure, three crowns proper. The Knights of the Bath¹ were anciently distinguished by an escutcheon upon the left shoulder of azure silk, charged with three crowns, and over this escutcheon the motto, *Trois en un*. King Arthur's shield now forms the centre of the star of the Bath.

ST. EDWARD THE CONFESSOR. St. Edward was always a favourite saint with the English monarchs. Henry II. removed the body of the Confessor into a feretery prepared for it, and Henry III. erected in his chapel in Westminster Abbey a stately feretery of pure gold. He always swore by St. Edward, and gave his name to his eldest son, who here offered up at his shrine the Scottish regalia and the coronation chair from Scone. Richard II. impaled the Confessor's arms with his own, as may be seen by the banner of the king on the monumental brass of Sir Simon de Felbrig, his standard-bearer, at Felbrig, in Norfolk. Henry V. removed St. Edward's body, and deposited it on the south side of the shrine. Solemn processions were made here after the victory of Agincourt; and it was on his knees before this shrine that Henry V. was seized with the apoplectic fit of which he died. Richard III. and his wife, previous to their coronation, walked barefoot from Westminster Hall to make their offering at the shrine.²

Arms were invented for Edward the Confessor in the time of Edward I. The Anglo-Norman heralds were probably guided in their choice by a coin of that monarch, upon the reverse of which appears a plain cross, with four birds, one in each angle. The arms, as then blazoned, are azure, a cross flory between five martlets, or, and formed the standard of St. Edward as usually displayed by the English monarchs down to the fifteenth century.³

¹ They were sometimes styled, Knights of the Crown.—HUME.

² Dart, 'Hist. of Westminster Abbey,' London, 1818.

³ St. George, St. Edmund (King of East Anglia and Martyr), and St. Edward are the three patron saints of Eng-

land. The red cross on a silver shield of St. George, so well described by Spenser—

"On his brest a bloodie cross he bore,
The deare remembrance of his dying Lord,
Upon his shield the like was also scored"

(*Faerie Queene*, i. 1, 2),

is the badge of the Order of the Garter, and with the shields of St. Andrew

In the Harl. MS., No. 2165, a crest is given to St. Edward—viz., out of a ducal coronet or, a hand erect, proper, holding a gem ring of



Fig. 266.—Edward the Confessor.

the first, jewelled sapphire (Fig. 266)—evidently in allusion to the legend of the heavenly ring presented by a pilgrim to St. Edward.¹

WILLIAM RUFUS. A young eagle gazing at the sun. Motto, *Perfero*, "I endure it;" "to signify," says Guillim, "he was not in the least degenerated from his puissant father, the Conqueror."

STEPHEN OF BLOIS is said to have borne a sagittary as his badge, because he ascended the throne when the sun was in the sign of

(azure, a saltire argent), and St. Patrick (argent, a saltire gules), form the Union Jack of Great Britain.

¹ Havering-atte-Bower, in Essex, is so called *have ring*, from a ring presented here to a pilgrim by King Edward the Confessor, at the consecration of the church. The legend is, that St. John the Evangelist, to whom the church is dedicated, appeared as "a fair old man," and as his alms of the king, received from his Majesty a gold ring, the only possession he had at the time to bestow, and which was returned to him some years after by two pilgrims, who had received it when travelling in the Holy Land from the same old man, together with this injunction, "Say ye unto Edward your king, that I greet him well

by that token, that he gave me this ring with his own hands, and at the hallowing of my church, which ring ye shall deliver to him again, and say ye to him that he dispose of his goods, for within six months he shall be in the joy of heaven with me, when he shall have his reward for his chastity and good living."

The whole story is wrought in basso relievo, in St. Edward's Chapel, Westminster Abbey, where the ring is said to have been deposited.

Havering-atte-Bower, or at the Bower, derived its name from its ancient palace or bower, a favourite retreat of some of the Saxon kings, especially of St. Edward the Confessor, who found this wooded solitude congenial to his retired habits and devotional spirit.

Sagittarius; or, by others, because he gained a battle by the aid of his archers¹ (Fig. 267).

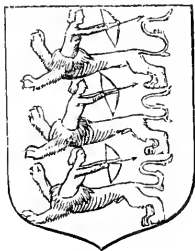


Fig. 267.—Stephen.

Ostrich feathers, in plume (Fig. 268), were sometimes the device of King Stephen, with this motto, *Vi nulla invertitur ordo*, "By no force is their fashion altered;" alluding to the fall or fold of the feather,



Fig. 268.—Stephen.

which, howsoever the wind may shake it, it cannot disorder it; as likewise is the condition of kings and kingdoms well established.²

PLANTAGENET. This house had the well-known badge of the broom plant (*planta genista*), supposed to have been derived from their ancestor, Foulke, Count of Anjou, who bore a branch of the broom in his helmet, either by way of penance or in sign of humility. Be that as it may, the broom was a favourite badge of his descendants, and was introduced during the pageants of Henry VIII.

¹ His arms are described as gules, blazoned half men, half lions.—NICHOLAS three Sagittarii. These Sagittarii are UPTON (*circa* 1440), *De Militari officio*.

² Guillim.

"On twelfeday at night came into the hall, a mount called the Rich Mount, the mount was set full of rich flowers of silk, and especially full of Broom, slips full of cods, the branches were green sattin and the flowers flat gold of damask, which signified Plantagenet, on the top stood a goodlie beacon giving a light."¹

HENRY II., Fitz-Empress. The Broom plant (Fig. 269). An escarbuncle or² for Anjou.³ A genet passant between two slips of broom,⁴ "Il portait ung Genett entre deux plantes de Geneste,"—evidently a play on the words. A sword and an olive-branch crossed. Motto, *Utrumque*,⁵ "Either one or the other."



Fig. 269.—Henry II.

RICHARD I. A star, probably that of Bethlehem, issuing from between the horns of a crescent⁶ (Fig. 270), assumed by him in token of his victories over the Turks, and symbolical of the triumph of



Fig. 270.—Richard I.

Christianity over Mohammedanism. A mailed arm holding a shivered lance. Motto, *Labor viris convenit*,⁷ "Labour suits (or is fitting for)

¹ Holinshed.

² Sir George Mackenzie, in Harl. MS., 3740.

³ "The arms of the ancient Earles of Anjou were a scarbunkle (that is, a golden buckle of a military scarf or belt set with precious stones), not a carbuncle or more precious ruby, for the terme is absurd if considered."—Buck, *Life of King Richard III.*, 1647.

⁴ "Edward IV. granted this device to his natural son, Arthur Plantagenet, created Viscount Lisle by Henry VIII.; he bore crest party per pale, a cat between two broomsticks blossomed proper."—Harl. MS., 6085, by Sir W. Segar.

⁵ Sir R. Cotton, in Hearne's 'Antiquarian Discourse.'

⁶ First Great Seal.

⁷ Sir Robert Cotton.

men."¹ A sun on two anchors (Fig. 271). Motto, *Christo duce*, "Christ my leader."

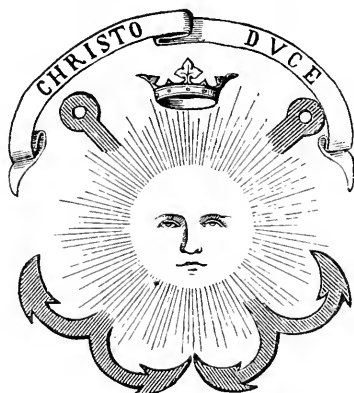


Fig. 271.—Richard I.

The pheon, or barbed fishing-spear (Fig. 272), was considered as a badge of royalty as early as this reign, and under the denomination of "broad-R" (either a corruption of broad-arrow, or an abbreviation of Rex) is the royal mark affixed to the naval stores in the dockyards.

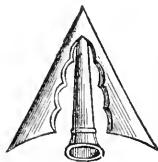


Fig. 272.—Pheon.

On the second great seal of Richard I. is the first representation of the three lions or leopards,² which have from that time descended to us as the royal arms of England.

In a roll of Henry the Third's time, the first entry is, "Le Roy

¹ Guillim.

² The reason why the animals in the regal escutcheons are sometimes called lions, and at others leopards, appears to be this: that the early heralds when they represented a lion, always made it rampant; when the animal was passant or regardant they called it a leopard: a lion was therefore always rampant, showing but one eye and one ear. Now a glance at the armorial bearings of our early Norman sovereigns will show the reason for their being so differently blazoned by both French and English heralds at different periods.

Richard I. is spoken of by a contem-

porary poet as bearing a lion, and on his first seal we have an undoubted lion represented rampant, and in profile, showing but one eye and one ear. On his second seal the animals are represented passant and full-faced, and would therefore be blazoned leopards, and consequently, from that period, we continually find them so called, until, by the will either of the king or of the officers of arms, the royal animal regained his name towards the close of the fifteenth century, and the arms of England have ever since been blazoned, "gules, three lions passant, regardant or."—J. R. PLANCHÉ, *Poursuivant of Arms*.

d'Angleterre porte goutes, trois leopards d'or ;" and as early as 1235, the Emperor, Frederick II., sent three leopards to Henry III. in token of his armorial bearings.¹ In the "Roll of Karlaverok," the banner of Edward I. is said to contain "three leopards courant of fine gold, set on red, fierce, haughty and cruel."

Edward III., Edward the Black Prince, and Richard II., distinctly speak of their crest of the leopard. Chandos Herald, about the same time, refers to "les lepars." In the sixth year of Henry IV., Lobard, Lubard, Libard, and its herald, was sent to divers princes in Germany; and in the reign of Henry V. Nicholas Serby was Leopard Herald; in short, there is plenty of evidence to show that what were called lions originally, became heraldically leopards by change of position at least as early as Richard I., and were afterwards again termed lions.

Before his accession, as Earl of Poitou, Richard had borne lions; for in an ancient poem, William de la Barr, a French knight, exclaims, "Behold, the Count of Poitou challenges us to the field! See, he calls us to the combat: I know the grinning lions in his shield."

JOHN. A star between the horns of a crescent. This badge is upon his pennies struck in Ireland, and also in the sculptures over the throne in St. Patrick's Cathedral, which was erected during his lordship in Ireland.² The city of Drogheda, whose corporation received its charter from John, has for crest, on a wreath, a crescent and star argent, with the motto, *Deus præsidium mercatura decus*, "God is our safeguard, and merchandise our glory."

HENRY III., of Winchester, bore the badge of the star and crescent.³ He had the following motto painted on the wall of his chamber, *Qui non dat quod habet, non accipet ille quod optat*; or, as it is sometimes given, *Ke ne dune, ke ne tine, ne pret ke desire*,⁴ "he who gives not what he has takes not what he desires."⁵

EDWARD I. A rose or, stalked proper;⁶ the first English monarch who assumed this badge.

¹ To these were assigned quarters in the town, and formed the origin of the Tower menagerie.

² John, in his twelfth year, was made Lord of Ireland, and sent over to that country, where he continued during the reign of Richard I. He first added *Dominus Hiberniæ* to the royal titles.

³ Great Seal.

⁴ Walpole.

⁵ Henry III. has a robe of violet velvet, embroidered with his coat of arms—three golden leopards—both before and behind; and Eleonora, daughter of Edward I., wears furred gloves, having the arms of England wrought upon the thumb.—Rot. Claus. 36, Henry III.

⁶ Harl. MS., 301.

On the reverse of his private seal, used for his possessions beyond the Tweed, is the device of a bear standing against a tree.

EDWARD II., of Caernarvon. A hexagonal castle, from which rises a tower of the same form,¹ in allusion to his descent, through his mother Eleanor, from the house of Castile.

EDWARD III., of Windsor. A stock of a tree, couped and eradicated or, with two sprigs issuing therefrom vert, signifying his flourishing issue.² Rays proper descending from a cloud,³ his peculiar badge (Fig. 273). King Henry VIII. had forty of these clouds wrought of gold and silver and silk, having in the middle the Saxon letter E, provided for him on several of his garments, as having been the

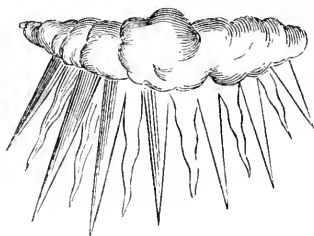


Fig. 273.—Edward III.

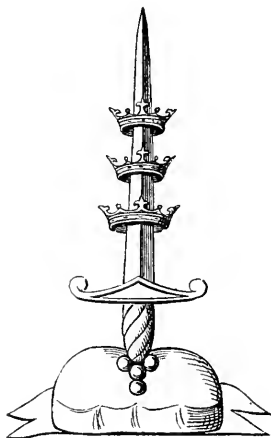


Fig. 274.—Edward III.

peculiar badge of King Edward III.⁴ A sword erect on a chapeau, the blade enfiled with three open crowns⁵ (Fig. 274). This emblem was probably assigned to Edward at some later period, either in allusion to the three great victories of his reign—Cressy, Neville's Cross, and Poitiers, or to the kingdoms of England, France, and of the Romans,—the latter crown having been offered to him by the Electors.⁶ In the second seal of King Edward, on each side of the throne, is a fleur-de-lis, as a badge of his maternal descent. He also had a blue boar⁷—

¹ Second Great Seal.

² Harl. MS., 1073.

³ Camden, 'Remains.'

⁴ Ashmole.

⁵ Harl. MS., 1471.

⁶ Williment, 'Regal Heraldry,' *passim*.

⁷ Among the badges borne by Richard, Duke of York, father of Edward IV., we find, "The badges that he beareth by King Edward III., is a blue boar, with his tusks and his cleis and his members of gold."

an ostrich feather silver, its pen gold¹—a falcon proper—a griffin (this last he used as a private seal)²—an eagle³—a lion proper, armed azure, langued gules,⁴—and a white swan.

Edward III. made use of several mottoes, many of these are now obscure, such as—"It is es it is," which he had embroidered upon a white linen doublet. He placed on his groats the motto, *Posui Deum adiutorum meum*, "I have put God as my helper," which was used by Henry the V. and VI., Edward the IV. and V., Henry VII., Mary, and Elizabeth.

According to Ritson, the English language was not known at the court of the Anglo-Norman kings, until the reign of Edward III., and that monarch first used the vernacular English dialect in a motto, which was displayed upon his shield and wrought upon his surcoat at a celebrated tournament held at Canterbury, 1349. The legend which gave the device of a white swan on the king's buckler ran thus:

"Hay, hay, the wythe swan,
By Godes soule I am thy man."

His standard, as given by Sir Charles Barker,⁵ is the Lion of England in a field semé of rising suns and crowns. Motto, *Dieu et mon droit*. On his third great seal we find, for the first time, the lion statant guardant, as it still continues. Edward III. first quartered the arms of France, semé of fleurs-de-lis. In 1365, Charles V. of France reduced the number to three, upon which Henry IV. changed them in his coat to the same number.

"Tu vedi ben quella bandiera grande,
Ch' insieme pon le fiordiligi e i pardi."
Orlando Furioso, Canto x., st. 77.

"Yon ensign view, where waving in the wind,
Appear the fleur-de-lys and leopards join'd."
HOOLE's Translation.

The Black Prince bore "a sunne arysing out of the clowdes, be-tokening that although his noble courage and princely valour had hitherto been hid and obscured from the world, now he was arysing to glory and honnor in France."

¹ Harl. MS., 304.

² Rymer.

³ Harl. MS., 304.

⁴ Harl. MS., 304.

⁵ Harl. MS., 4632.

The long cherished and popular belief is, that the crest and motto of the Black Prince were won by him at Cressy :

“ There lay the trophie of our chivalry,
 Plumed of his ostridge feathers, which the Prince
 Tooke as the ensign of his victory,
 Which he did after weare, and ever since
 The Prince of Wales doth that atchievement beare,
 Which Edward first did win by conquest there.”

ALEYN.

“ From the Bohemian crown the plume he wears,
 Which after for his crest he did preserve,
 To his father's use, with this fit word—‘ I serve.’ ”

BEN JONSON, *Masque*

But this tradition is unsupported by history, for the crest of the blind King John of Bohemia was not a plume of ostrich feathers, but the wings of a vulture expanded. On the other hand, an ostrich feather silver, its pen gold, was one of the badges of King Edward III., and was adopted, with some slight difference, not only by the Black Prince, but by all his sons and their descendants.

The Black Prince used sometimes three feathers, sometimes one, argent; his brother, John of Gaunt, three or one, ermine, the stems and labels or, on a sable ground. A single feather was worn by their younger brother, Thomas of Gloucester, and by their nephews, Edward Duke of York, and Richard, Duke of Cambridge.

More likely, then, the tradition that Edward first adopted his crest at the battle of Poitiers, joining to the family badge the old English word, *Ic den* (Theyn), “ I serve,” in accordance with the words of the Apostle, “ The heir, while he is a child, differeth nothing from a servant.” The feathers are placed separately upon his tomb in Canterbury Cathedral.

The feather badge was used by Richard II., and by Henry IV., both before and after he came to the throne. It was worn by Henry V.; by his brother Humphrey, the good Duke of Gloucester, and all the members of the Beaufort branch. Henry VI. bore two feathers in saltire; three, or one, was adopted as a cognisance by his son, Prince Edward, and was worn as such by Warwick at the battle of Barnet.¹

¹ “When Edward IV. landed at Ravenspur, he gained admittance to York under false pretences that he came merely to claim his hereditary right to the duchy of York, which had been given

to Clarence. He said to the mayor and aldermen, that he never would claim no title, nor take upon hande to be King of England, nor would have done afore that time, but by the exciting of the

RICHARD II., of Bordeaux. His ordinary badge was the white hart couchant on a mount under a tree proper, gorged, with a crown, and chained or (Fig. 275). This device he appears to have derived from the cognisance of his mother, Joan, the Fair Maid of Kent, heiress of Edmund of Woodstock, Earl of Kent,¹ son of Edward I., which was a white hind. Richard first assumed at a joust held at Smithfield, in the fourteenth year of his reign,² the stump of a tree. This perhaps also alluded to his maternal descent, being a rebus of the name of Woodstock. It was also one of the badges of his grandfather. The string moulding carved beneath the windows throughout the interior of Westminster Hall is studded along its entire extent with the helm, crown and crest of Richard II. alternately with the white hart lodged. Among the few friends that attended this unfortunate prince after his capture by the Earl of Northumberland, was "Jenico d'Artois, a Gascoigne, that still wore the cognisance or device of his master, King Richard,—that is to say, a white hart, and would put it from him, neither for persuasion nor threats, by reason whereof, when the Duke of Hereford understood it he caused him to be committed to prison within the castle of Chester. This man was the last (as saith mine author) which



Fig. 275.—Richard II. From devices on tomb of Duke of Norfolk, St. Mark's, Venice.

Earl of Warwick; and therefore before all people, he cried: 'A King Henry! A King and Prince Edward!' and wore an ostrich feather—Prince Edward's livery. And after this he was suffered to pass the city, and so held his way southward; and no man let him nor hurt him."—*WAMOUTH'S Chron.* p. 14.

¹ Thomas Holland, Earl of Kent, Richard's half-brother, continued his mother's device of the hind. It is curious that a badge given for Ireland (Harl. MS. 1073), resembles closely that of King Richard, being a white hart issuing from the portal of a golden castle, triple towered. King Richard impaled

the arms of Edward the Confessor with his own, according to Froissart, to please the Irish, "who loved and diedde him (Edward) muche more than any other King of Englande;" when "it were said the Irishmen were well pleased, and the sooner they enclined to him."

² "There issued forth of the Tower, about the third hour of the day, sixty coursers, apparelled for the jousts, and upon every one an esquire of honour riding a soft pace. Then came forth sixty ladies of honour, mounted upon palfrees, and every lady led a knight with a chain of gold. Those knights which were of the king's party had their

wore that device, and showed well thereby his constant heart towards his master."¹ The sun in splendour. Of this device we have a good representation on the mainsail of the vessel in which he returned from Ireland, in an illumination to a MS.² history of Richard by a gentleman of his own suite (Fig. 276). In a poem by Gower, Richard is designated by this badge.



Fig. 276.—Richard II.

The sun issuing from a cloud, the badge of his father and grandfather, occurs embroidered upon the robe of his monumental effigy in Westminster Abbey. And upon the same monument his robe is ornamented with the pods of the plantagenista or peascod shells, the cods open and the peas out.³

Richard wore two harts as supporters, and is the first king whose supporters are authenticated. His standard has the hart with suns.⁴

armour and apparel garnished with white harts, and crowns of gold round the harts' necks."—FROISSANT.

In the same year Henry, then Earl of Derby, ordered the sleeves of his coat to be embroidered with harts of the king's bearing.

"John of Gaunt, in his will, gives to his daughter, the Queen of Portugal,

mon meilleur cerf d'or; and the Duchess of York, in her will, proved 1392, devises to the king *mon cerf de perle*. Edward IV. reassumed the white hart chained."

—*Austis*.

¹ Holinshed.

² Harl. MS., 1319.

³ Dart, 'Hist. of Westminster Abbey.'

⁴ Harl. MS., 4632.

The device of Anne of Bohemia¹—the “good Queen Anne”—was an ostrich with a nail in its beak. On the robe of her effigy on her tomb in Westminster, we find a knot resembling the letter A (Fig. 277).

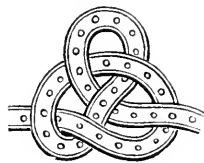


Fig. 277.—Anne of Bohemia.

HENRY IV., of Bolingbroke or Lancaster. A white antelope,² ducally gorged and chained, and a swan, with similar adornment. A swan.³ A fox's tail dependent (Fig. 278); following, says Camden, Lysander's advice, “if the lyon's skin were too short, to piece it out with a fox's tail case,”—add cunning to courage.⁴ A



Fig. 278.—Henry IV.



Fig. 279.—Henry IV.

red rose.⁵ A stock of a tree. Three ostrich feathers.⁶ Collar of SS⁷ (Fig. 279).

¹ Camden, ‘Remains.’

² The antelopes and the swans were both derived from the Bohuns (see, and Stafford). The red rose from Edmund of Lancaster, whose daughter and heiress was Henry's mother.

The banner of Henry IV. (Harl. MS. 4632) has a swan and a large rose, the field semé of fox-tails, stocks of trees and roses.

³ “While Duke of Hereford, in expectation of combat with the Duke of Norfolk, he came to the barriers of the lystes, mounted on a white courser, barbed with blewe and grene velvet, embroidered sumptously with swanes and antelopes of goldsmith's worke.”—HALL, *Chronicle*.

The swan was not new, as a royal device, for we find it used by Edward III., and Thomas of Woodstock, Edward's sixth son, adopted the swan for his cognisance,—hence Gower calls him, *Fox clementis cygni*, “Voice of the gentle

swan.” The rebus of his surname is represented by a stock of wood.—SANDFORD.

⁴ Harl. MS., 1073.

⁵ *Ibid.* 2076, by Randle Holmes.

⁶ Used also by his grandson, John, Duke of Bedford, Regent of France. See BEDFORD.

⁷ The SS, a cognisance of Henry IV., in whose reign it formed the ornament of a collar. On the ceiling of the canopy of his tomb, his arms and those of his queen are surmounted by collars of SS. The word *Soverayne* is added, to which the SS may probably refer, as this was a favourite motto of Henry, which he wore when Earl of Derby, and continued after his accession. “Un collier de SS de l'ordre du roy d'Angleterre, et il a xxvi. SS qui sont enaillées du mot, A ma Vie,” is in the inventory of the keeper of the jewels of the Duke of Brittany, 1414-25.

Upon her tomb in Canterbury Cathedral, Henry's second wife, Joan of Navarre, had an ermine collared and chained, with the motto, *A temperance*, evidently assumed as widow of John de Montfort, Duke of Brittany.

Henry's supporters are said to have been, on the dexter, a white antelope, ducally collared, chained, and armed or; and on the sinister, by a swan argent. He had a pursuivant named Antelope.

HENRY V., of Monmouth. A swan, gorged with a crown and chain. An antelope, adorned in the same manner. The beacon or cresset¹ or, inflamed proper. The figure of these three badges united is from the cornice of King Henry's chantry, in Westminster Abbey (Fig. 280).

He had also a fleur-de-lis crowned, and a fox's tail.

On his seal, before his accession, he had a swan holding an ostrich feather in its beak, placed on each side of the escutcheon; and it would appear that, as Prince of Wales, he bestowed collars of swans upon his favourites.²

¹ A kind of portable beacon, made of wire in the shape of an inverted cone, and filled with natch or rope steeped in pitch, tallow, resin, and other inflammable matters. One man carried it upon a pole, another attended with a boy to supply a light.—*LOWER, English Surnames.*

² It is related later of Queen Margaret of Anjou that she took the king in progress through the counties of Warwick, Stafford, and Cheshire, under the pretence of benefiting his health by change of air and sylvan sports. But her real object was to display in that district the beauty and engaging manners of their son, the young Prince of Wales, then in his sixth year, a child of singular promise, for whom she engaged the favour of all the noblest gentlemen in these loyal counties, by causing him to distribute little silver swans, as his badge, wherever he came, and to all who

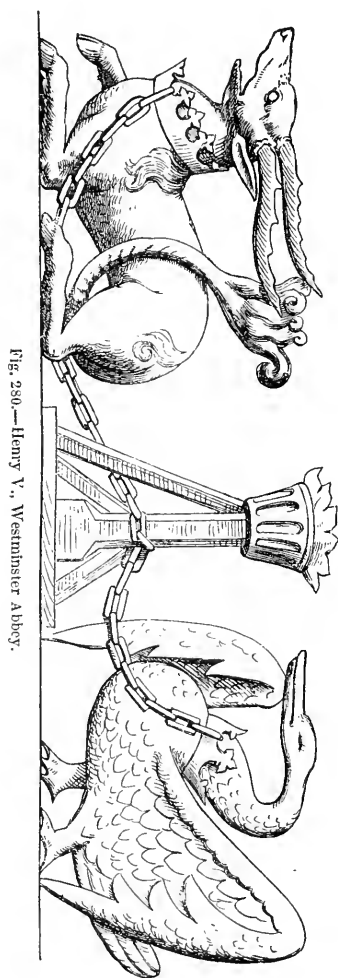


Fig. 280.—Henry V., Westminster Abbey.

In a statute of Henry IV.. 1430, we find—"Que Monseigneur le Prince pourra donner sa honorable liverie del cigne à ses seigneurs et à ses meignalx gentilsx."

Henry's antelope appears at his interview with King Charles at Melun,¹ and it was the badge specially selected for his funeral procession. For the conveyance of Henry's body to England, "his coursers were trapped with trappings of party colours, one side was blewe velvet embroidered in antelopes, drawing in milles (mills), the top side was greene velvet embroidered with antelopes sitting on stires, with long flours springing between the hornes."²

The cresset with burning fire was the badge of the Admiralty.³

"A potte of erthe, in which he hath
A light brenning in a cresset."

GOWER.

With respect to this badge of the cresset or beacon, we are told by one writer,⁴ that he took it "as signifying his sudden and hott alarms in France;" and by another,⁵ that it was taken "to show that he would be a light and guide to his people, to follow him in all virtue and honour."

With reference to the fox's tail, when Henry V. made his solemn entry into Rouen, a page carried behind him, in guise of a banner, a fox's tail attached,⁶ and when he was presented to Katherine, who, with her mother, was enthroned in the church of Notre Dame, he was attired in a magnificent suit of burnished armour; but, instead of a plume, he wore in his helmet a fox's tail ornamented with precious stones.⁷

Henry likewise bestowed upon Walter Hungerford the barony and

passed to look upon him. Queen Margaret displayed peculiar tact in adopting for her boy the well-remembered device of his renowned ancestor, Edward III., whose name he bore. So well were her impassioned pleadings in his behalf seconded by the loveliness and becoming behaviour of the princely child, that ten thousand men wore his livery at the Battle of Bloreheath.

¹ "The King of England had a large tent of blue velvet and green, richly em-

broidered with two devices; the one was an antelope drawing in a horse mill, the other was an antelope sitting in an high stage, with a branch of olife in his mouth. And the tente was replenished and decked with this poyse—*After busie labour commeth victorious reste.*"—HALL.

² 'Antiquarian Repertory.'

³ Harl. MS., 304.

⁴ *Ibid.*, 3740.

⁵ *Ibid.*, 1073.

⁶ Menestrier.

⁷ Strickland's 'Queens of England.'

castle of Homet, in Normandy, to hold by homage and service to find the king and his heirs at the "Castle of Roan" one lance, with a fox's tail hanging to it.¹

The King's poesie, *Une sans plus*, was "flourished upon leech damaske" at Queen Katherine's coronation.

"After the victory of Agincourt, Henry V. assumed the motto, *Non nobis Domine*.

"Oh God, thy arm was here!
And not to us, but to thy arm alone
Ascribe we all."

King Henry V., Act iv., sc. 7.

HENRY VI., of Windsor. A panther passant, gardant, argent, spotted with many colours, with vapour issuing from his mouth and ears.² One of the supporters of the present Duke of Beaufort. Two feathers in saltire, the sinister argent, surmounted of the dexter or (Fig. 281).

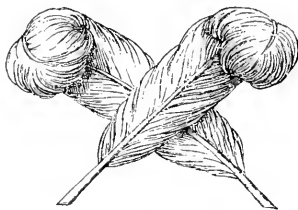


Fig. 281.—Henry VI.

At the coronation feast of Henry VI. was introduced second course, "a frytour garnished with a leopard's head, and ij ostryche feders."

An antelope, generally collared and chained. Motto, for the first time, *Dieu et mon droit*.

On his banner³ were antelopes and roses. Three open crowns in pale on a cross pommeté, resembling the badge of Edward III., are on the Irish silver money of Henry VI., Edward IV., and Richard III.⁴

MARGARET OF ANJOU chose the daisy flower as her emblem.⁵ At a tournament proclaimed at Nancy, on the occasion of her marriage,

¹ Camden, 'Britannia.'

² Harl. MS., 6085.

³ *Ibid.*, 4632.

⁴ Simon, p. 22.

⁵ Drayton's 'Chronicle.' Stowe likewise says, "her badge was the daisy flower."

the knights and warriors all wore garlands of daisies in the lists, out of compliment to the royal bride of fifteen.

On her arrival in England all the nobility and chivalry of England wore her emblem flower, the daisy, on their caps and bonnets of estate. Drayton alludes to this picturesque compliment in the following couplet—

“Of either sex, who doth not now delight,
To wear the daisy for Queen Marguerite?”

King Henry, in compliment to his lovely and beloved consort, caused the daisy to be enamelled and engraved on his plate;¹ and in a magnificent illuminated MS. volume presented to her by Talbot, Earl of Shrewsbury,² the title-page is redolent of Margaret's emblem flower. Daisies are seen growing in the garden of the palace: daisies with their little red buttons are arranged in profusion upon the title-page: daisies swarm in clusters round her armorial bearings, and flourish in every corner of the illuminated pages of the volume. The Kirtle of Olympus, the Macedonian queen, is also powdered with Margaret's emblem flower, the daisy.³

The motto of “Anjou's heroine” was, *Humble et loiale*. After her reverses, Drayton makes her exclaim:

“My daisy flow'r, which erst perfum'd the air,
Which for my favour princes deign'd to wear,
Now on the dust lies trodden on the ground,
And with York's garland's ev'ry one is crown'd.”

DRAYTON, *Queen Margaret to William de la Pool, Duke of Suffolk*.

THE ROSES. “The fatal colours of our striving houses.” According to historic tradition, those fatal badges of the contending houses of York and Lancaster, “the pale and purple rose,” were first chosen during the momentous dispute, about 1450, between Somerset and the Earl of Warwick, in the Temple Gardens, when Somerset, to collect the suffrages of the by-standers, plucked a red rose and Warwick a white rose, and each called upon every man present to declare his party by taking a rose of the colour chosen by him whose cause he favoured.

¹ Among the records of the royal jewels, we find these entries: “Item, one saltcellar of gold and cover enamelled with the arms of the king, and the flowers called Marguerites.”

² British Museum, King's MSS.

³ Miss Strickland.

“The daise, a flour white and rede,
In French called la belle Margarete.
A commendable flour, and moste in minde!
O flour and gracious of excellence!
O amiable Margarite! of natife kind.”

CHAUCLER.

RICHARD PLANTAGENET.

"Let him, that is a true-born gentleman,
And stands upon the honour of his birth,
If he suppose that I have pleaded truth,
From off this brier pluck a white rose with me.

SOMERSET.

"Let him that is no coward, nor no flatterer,
But dare maintain the party of the truth,
Pluck a red rose from off this thorn with me.

WARWICK.

"I love no colours; and, without all colour
Of base insinuating flattery,
I pluck this white rose, with Plantagenet.

SUFFOLK.

"I pluck this red rose, with young Somerset."

King Henry VI., 1st Part, Act ii, sc. 4.¹

This was the prologue to the great national tragedy which ended in the extinction of the royal line and name of Plantagenet, called, from their badges, the "War of the Roses."

"This brawl to-day,
Grown to this faction, in the Temple garden,
Shall send, between the red rose and the white,
A thousand souls to death and deadly night."

King Henry VI., 1st Part, Act ii, sc. 4.

But the roses were only renewed. Both Edward I. and his brother, Edmund Crouchback of Lancaster, wore the red rose, which was taken by John of Gaunt on his marriage with Blanche, the heiress of Lancaster.

When John of Gaunt adopted the red rose, his younger brother, Edmund Langley, Duke of York,² assumed the white, derived from the castle of Clifford, which he transmitted to his descendants, the house of York.

¹ Shakspeare, in his spirited version of the scene, errs in his chronology, by placing it prior to the marriage of the King and Margaret of Anjou. He also uses a poetical licence in representing Richard, Duke of York, as the leading character engaged in this dispute, while Warwick, merely acting as his second, says, "I pluck this white rose with

Plantagenet." Suffolk, who had been dead some months when the red dispute occurred, is made to exclaim, "I pluck this red rose with young Somerset."—STRICKLAND'S *Queens*.

² Was born at a royal manor called King's Langley, adjacent to Berkhamstead.

YORK.

"Then will I raise aloft the milk-white rose,
 With whose sweet smell the air shall be perfum'd;
 And in my standard bear the arms of York,
 To grapple with the house of Lancaster."

King Henry VI., 2nd Part, Act i., sc. 1.

In the scene where Henry puts on a red rose, he says :

"I see no reason, if I wear this rose,
 That any one should therefore be suspicious
 I more incline to Somerset than York."

Ibid., 1st Part, Act iv., sc. 1.

And after the king's exit, York, in answer to Warwick, says :

"I like it not
 In that he wears the badge of Somerset."

Mr. Planché inclines to derive the rose originally from Eleanor of Provence, Queen of Henry III. The tomb of her second son, Edmund Crouchback, Lord of Lancaster, was covered with red roses. To Edmund's children, Thomas and Henry, descended the county of Provence from their grandmother. Henry's son, the first Duke of Lancaster, has on his seal a branch of roses beside his crest, and on the death of Maud, his eldest daughter, the rights on Provence devolved on John of Gaunt, who had married Blanche, the younger sister, and were claimed by him. He bequeathed to St. Paul's cathedral his bed "powdered with roses," and though the 4th, 5th, and 6th Henrys may have displayed their antelopes and swans, the rose of Provence may have been retained by the Beauforts in token of their descent from Queen Eleanor.

THE HOUSE OF YORK. The falcon and fetterlock ; the white rose en soleil. The falcon and fetterlock was the badge of Edmund Langley, Duke of York ; his father, Edward III., having given him Fotheringay, Edmund rebuilt the castle and the keep in the form of a fetterlock, and assumed his father's falcon, and placed it on a fetterlock ; thereby implying that he was locked up from all hope and possibility of the kingdom. It is related, that Edmund on one occasion asked his sons, whom he saw looking at his device which he had set up in a window, what was the Latin for fetterlock ; whereat, when the young gentlemen studied, the father said, "Well, if you cannot tell me, I will you : *Hic, hæc et hoc taceatis*," "May you hold your tongue in

everything,"—as advising them to be silent and quiet, and therewithal said, "Yet God knows what may come to pass hereafter." That his great-grandson, King Edward IV., reported, when he commanded that his younger son, Richard Duke of York, should use this device with the fetterlock opened."¹

The father of Edward IV., Richard, third Duke of York, used the device of the falcon and fetterlock, with the motto, *Hic hæc hoc taceatis*, from whom it descended to Edward IV. and his sons.

The houses of the Petty Canons at the west end of St. George's Chapel, Windsor, were built by Edward IV. in the form of a fetterlock.²

John of Gaunt bore on the side of his shield, two falcons, with horse fetters or fetterlocks in their bills and standing upon them; meaning that, "he would break the lock of subjection, and make way to the crown for his son Henry of Derby."³

The white rose en soleil. The white rose was first used by Edmund Langley; Edward IV. placed it en soleil in commemoration of his victory at the battle of Mortimer's Cross, 1471, when, "Before the battel, it is said, the sun appeared to the Earl of March (afterwards king, by the name of Edward IV.) like three suns, and suddenly it joyned altogether in one; for which cause some imagine that he gave the sun in its full brightness for his badge or cognisance."⁴

"Three suns were seen that instant to appear,
Whiche soone again shut up themselves in one,
Ready to buckle as the armies were,
Which this brave duke took to himself alone,
His drooping hopes which somewhat seemed to cheere,
By his mishaps, neere lately overthrowne.
So that thereby encouraging his men,
Once more he sets the white rose up again."

DRAYTON, *Miseries of Queen Margarite*.

EDWARD.

"Dazzle mine eyes, or do I see three suns ?

RICHARD.

"Three glorious suns, each one a perfect sun;
Not separated with the racking clouds,
But sever'd in a pale clear-shining sky.
See, see ! they join, embrace, and seem to kiss,

¹ Sandford.

² Ashmole.

³ Sandford.

⁴ Sir Edward Baker, 'Chronicle,' p. 197.

As if they vow'd some league inviolable:
Now are they but one lamp, one light, one sun.
In this the heaven figures some event.

EDWARD.

"'Tis wondrous strange, the like yet never heard of.
I think, it cites us, brother, to the field;
That we, the sons of brave Plantagenet,
Each one already blazing by our meeds,
Should, notwithstanding, join our lights together,
And over-shine the earth, as this the world.
Whate'er it bodes, henceforward will I bear
Upon my target three fair shining suns."

King Henry VI., 3rd Part, Act ii., sc. 1.

All historians of that period concur in mentioning this phenomenon, which, though unusual in this country, is not of unfrequent occurrence in the Alps, Andes, and Greenland.

The rose en soleil appears in the Irish groats of Edward IV., a rose in the centre, and a sun filling the whole area of the inner circle.

EDWARD IV., "the Rose of Rouen."¹ The falcon and fetterlock

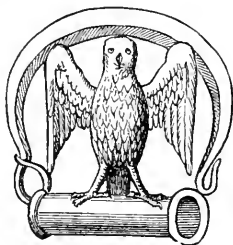


Fig. 282.—Edward IV.



Fig. 283.—Edward IV.

(Fig. 282); white rose; white rose en soleil (Fig. 283); white lion of the earldom of March:² black dragon, of the earldom of Ulster;³

¹ Edward IV., born at Rouen, 1441-2. When in his twentieth year, he presented himself before the citizens of London, and claimed the crown. The popular songs hailed him as "the Rose of Rouen." One of his coronation songs commences with this allusion:

"Now is the Rose of Rouen grown to great honour,
Therefore sing we every one y-blessed be that flower.

I warn ye every one that ye shall understand,
There sprang a rose in Rouen that spread to England:

Had not the Rose of Rouen been, all England
had been dour,
Y-blessed be the time God ever spread that flower."

Queens of England, vol. ii., p. 323.

"Edward IV. was a man of no great forecast, but very valiant, and the beautifullest prince that lived in his time."—
PHILIPPE DE COMINES.

² Lion, argent, his tail cowed.

³ Armed with gold claws.

black bull of Clare;¹ white hart and sun of Richard II.; white hind of the Fair Maid of Kent; white wolf for Mortimer, or Lord of Mortymer.²

Edward's favourite badge was a collar of suns and roses with the white lion of March hanging from it. He is thus represented in the Rous Roll. His motto, *Modus et ordo*, "Method and order."³

EDWARD V. Falcon and fetterlock; a hind (from the Fair Maid of Kent).⁴

RICHARD III. A rose and sun, either separately, or the former within the latter; the falcon with the maiden's head, holding a rose (Fig. 284) for Conynsburgh; a white boar of silver, tusks and

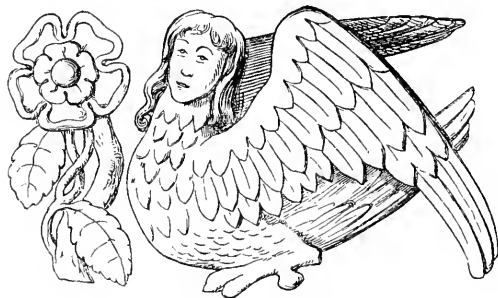


Fig. 284.—Richard III.

bristles of gold (Fig. 285). Supporters, two white boars armed, unguled, and bristled or. His banner,⁵ the white boar and suns.

The device of a boar was used by Richard before he was king. When Duke of Gloucester, he had a pursuivant named Blanch Sanglier. His cognisance was, a rose supported on the dexter side by a bull, a badge of the house of Clare, and on the sinister by a boar, which boar

¹ A bull, sable, his horns, hoofs, and members, or; Noir taureau was the pursuivant to the Duke of Clarence.

Ralph Neslynden held £10 per annum, by letters patent, under the Great Seal of Edward IV., "for the good and agreeable service which he did to us in beryng and holdyng of our standard of the Blak Bulle in the batayl of Shirborn."—*Rolls of Parliament*.

² Landsdown, MS., 870.

³ Supporters, a lion rampant, argent (for the earldom of March). A bull and

a lion. A lion argent, and a white hart attired, unguled, dueally gorged and chained, or. A MS. has the arms encircled by the Garter, the earliest instance noticed. Crest, upon a chapeau gules, turned up white (placed upon a royal helmet), a lion passant, gardant, or, having a fleur-de-lis of the last standing upon his back; supporters, two lions argent. Motto, *Dieu et mon droit*.

⁴ His shield was supported on the right with the lion of March, and on the left with a hind argent.—SANDFORD.

⁵ Harl. MS., 4632.

he had found among the badges of the house of York. The latter he selected for his own personal device, and it was that by which he was generally designated, as we know by the doggrell which is said to have caused its composer "to be shortened by the head and four quarters:"

"The Ratte, the Cat, and Lovell our dogge,
Rule all England under the Hogge,—"

meaning by the hog, the dreadful wild boar, which was the king's cognisance. But Collingbourne was one of the most seditious of the

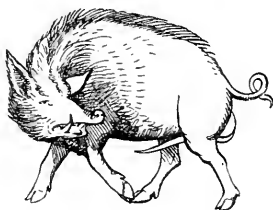


Fig. 285.—Richard III.

disaffected, and held correspondence with Richmond, and deserved his fate:

"When I meant the king by name of Hog,
I only alluded to his badge the Boar."¹

Queen Margaret calls Richard a "rooting hog," and Hastings says:

"To fly the boar before the boar pursues,
Were to incense the boar to follow us,
And make pursuit, when he did mean no chase.
Go, bid thy master rise and come to me;
And we will both together to the Tower,
Where, he shall see, the boar will use us kindly."

King Richard III., Act iii., sc. 2.

Again, Hastings to Stanley:

"Come on, come on, where is your boar-spearman?
Fear you the boar, and go so unprovided?"

On the occasion of Richard's second coronation at York,² Piers Courteis, keeper of his wardrobe, was ordered by him to furnish, among other things, "four standards of sarcenet with boars, thirteen thousand quinyans (cognisances) of fustian with boars."

Richard bestowed upon Queen's College, Cambridge, a seal whereon

¹ Complaint of Collingbourne in Sackville's *Mirror for Magistrates*.

² He had before been crowned at Westminster.

was engraved his cognisance, the boar.¹ Nor was "the bristled boar" wanting at the battle of Bosworth:²

"The last of that long war
Entitled by the name of York and Lancaster,"

DRAYTON.

Gorgeously attired in splendid armour, and rendered still more conspicuous by the royal diadem which (as in the instance of Henry V. at Agincourt) surmounted his helmet, Richard rode upon a milk-white charger superbly caparisoned, attended by his body guards, displaying the banner of England, and innumerable pennons glittering with the silver boar.

"Not one foot will I fly so long as breath bides within my breast; for by Him who shaped both sea and land, this day shall end my battles or my life. I will die king of England!"³

All his friends and followers were numbered with the dead; his standard-bearer alone remained; and he waved the royal banner on high until both his legs "were cut him from, yet to the ground he would not let it go,"⁴ till life was quite extinct.⁵

Richard's body was placed across his war steed, "like a hogue calf," the head and arms hanging on the one side of the horse, and the legs on the other side,⁶ and was thus disposed behind his pursuivant at arms, Blanc Sanglier, he wearing the silver boar upon his coat, and carried back to Leicester in trophy of the morning's victory.

The motto of Richard III. was *Loyauté me lie*, "Loyalty bindeth me."

¹ The night before Bosworth, he slept at the chief inn at Leicester, the "Silvery Boar," but on his death the victorious army compelled the owner of the inn to pull down the emblem of Richard, and substitute the blue boar of Oxford for the white boar (Nichols, vol. ii., p. 381). The inn was pulled down in 1836, but the adjoining thoroughfare still retains the name of Blue Boar Lane. "The proud bragging white boar, which was his badge, was violently rased and pulled down, from every sign and place where it might be spied" (Grafton, p. 255).

² It was foretold, that in the first battle, whoever happened to shoot the arrow first, should have the victory;

this most people understood to imply "that the archer in the fight who should shoot the first arrow should gain the day on his side." The Earl of Richmond, bending his march forward from the city of Hereford, first passed the *Arrow*, a small stream which takes its name from the rapidity of its current, about the distance of a mile from the town of Leominster; and was said accordingly to have fulfilled the prophecy.—*History of Leominster*.

³ Harl. MSS., 542.

⁴ *Ibid.*

⁵ Redmore Plain, better known as Bosworth Field, from its vicinity to the market town of that name.

⁶ Grafton, p. 234.

His signet when Duke of Gloucester, as Lord High Admiral of England, represents the admiral's ship, and on the forecastle stands a beacon, and under it an anchor.

The badge of Queen Anne was the bear and ragged staff of her family.

THE HOUSE OF TUDOR. The hawthorn bush. The Tudor rose.¹ The portcullis or, nailed azure, armed and chained; the fleur-de-lis. Supporters, a red dragon, and white greyhound.

A hawthorn bush fruited and ensigned with the royal crown proper, between the letters H. R. or (Fig. 286), was a favourite device



Fig. 286.—Henry VII.

of the Tudor kings,² assumed from Richard's crown being found in a bush after the battle. A steep hill served to check a bit the pursuit of the victors, and further carnage of the vanquished. Henry paused on its summit, and there received from his father-in-law that diadem which had cost Richard his life. During the heat of the conflict, and shortly before the monarch's death, the crown which surmounted his helmet was cleft from it. Falling to the ground, it was picked up by a soldier, and concealed in a hawthorn bush in the adjoining wood.³ There it was accidentally discovered by Sir Reginald Bray, who,

¹ "The rose of snow,
Twin'd with her blushing foe."

GRAY'S *Bard*.

² At the meeting on the Field of the Cloth of Gold, Holinshed says were set up "two trees of much honour, the one called Aubespine, that is to saie, the

Hawthorn in English for Henry, and the other the Framboister, which in English signifieth the raspberrie, after the signification of the French."

³ "They hewed the crown of gold from his head with dowlfull dents."—Harl. MS., 542.

seizing the precious relic, presented it to Lord Stanley, that nobleman placed it on Richmond's head, and hailed him monarch of England. The eminence whereon this occurred still retains the name of "Crown Hill." To this circumstance may be attributed the emphatic admonition of Sir Thomas Wyndham to his son, "not to desert the crown, though it hung on a bush."

The red and white roses, "the blended roses bought so dear,"¹ were worn variously united, sometimes per pale, sometimes quarterly, but generally one within the other, a white rose charged upon a red one. Also the roses separately, often crowned, sometimes irradiated.

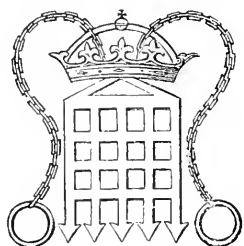


Fig 287.—Henry VII. ,

On the marriage of Henry VII. and Elizabeth of York, of Cardinal Bouchier, who officiated, Fuller says: "His hand held that sweet posie, wherein the white and red roses were first tied together."

The portcullis (Fig. 287) was a badge in allusion to his descent from John of Beaufort, son of John of Gaunt. Henry added the motto, *Altera securitas*, "A second security,"—implying that as a portcullis is an additional defence to a gate, so his descent from the Beaufort family afforded him an additional title to the crown.

HENRY VII. Besides the above, he assumed as badges the red dragon of Cadwallader—"Red dragon, dreadful." Henry claimed an uninterrupted descent from the aboriginal princes of Britain, Arthur and Uther, Caradoc, Halstan, Pendragon, &c. His grandfather, Owen Tudor, bore a dragon as his device, in proof of his direct descent from Cadwallader, the last British prince and first king of Wales (A.D. 678), the dragon being the device of that ancient monarch, and was consequently carried by Henry at Bosworth Field. It must, however, be borne in mind that the dragon was the customary standard of the kings of England. It was borne in the battle between Canute and Edmund Ironsides. It is figured in the Bayeux tapestry. It was carried before Henry III. at the battle of Lewes:

"The king schewed forth his scheld his Dragon full austere."²

Edward I., when in Wales, fought under the dragon, and

¹ Sir W. Scott.

² Peter Langtoffe.

Edward III. erected at the battle of Cressy a standard of red silk, with lilies of gold.

The dun cow, in token of his descent from Guy, Earl of Warwick,¹ who had slain

"A monstrous wyld and cruelle beast,
Called the dun cow of Dunsmore heath."

A greyhound argent. collared or, the collar charged with a rose, gules (Lancaster). Henry's device was, two hands united, holding a caduceus. Motto, *Fide et consilio*, "By faith and counsel." Motto, *Dieu et mon droit*.

Elizabeth of York, his wife. At her funeral, the cloth of majesty was inscribed with her motto, *Humble and reverence*.² Henry's supporters were two greyhounds, or a dragon and a greyhound.

Prince Arthur bore two antelopes.

HENRY VIII. The hereditary devices of the portcullis or, the fleur-de-lis or, and the red rose argent. The greyhound and the red dragon. A flame of fire.³ An armed leg, couped at the thigh, the foot passing through three crowns of gold.⁴

The lion and the antelope are also among the king's "beasts" which ornament the summit of his tent on the Field of the Cloth of Gold,⁵ when,

"Those suns of glory, those two lights of men,
Met in the vale of Arde."

King Henry VIII., Act i., sc. 1.

On the valance was inscribed, *Dieu et mon droit*, and *Semper vivat in eterno*, "Let him ever live in eternity."

At the same pageant Henry took for his device an English archer in a green coat, drawing his arrow to the head, with this inscription, *Cui adhereo præest*, "He to whom I adhere, prevails,"—referring to the importance of his alliance to either of the contending monarchs. At the same festivities⁶ Henry had on the housings of his charger

¹ By the Beauforts, through the Beauchamps of Holt. After the battle of Bosworth Field, Henry went in state to St. Paul's, where he offered three standards, in one was the image of St. George, on the other a "red fierce dragon beaten upon green and white sarsenet (the livery colours of the House of Tudor), on the third was painted a dun cow upon yellow tartaun" (HALL). The dun cow is still one of the badges of the Guards.

² Sandford, p. 440.

³ Harl. MSS., 1440, 2035.

⁴ Harl. MS., 1470. This may allude to his having trodden under foot the triple crown of the Roman Pontiff. Henry was the first monarch who, on his great seal, encircled his escutcheon with the garter.—ASHMOLE, 157.

⁵ Camden, 'Remains,' 116.

⁶ Holinshed.

waves of gold laid on russet velvet, "which waves signified the lordship of the narrow seas."

His supporters were—the red dragon and white greyhound of his family; red dragon and a lion gardant or, sometimes crowned for his dexter; a greyhound argent, and a lion or. Randle Holmes¹ also gives as sinister supporters—a bull argent, crowned, horned and hooped or; a cock argent, combed, wattled, and legged or, in his beak a slip of broom-flowers, leaved vert.

In a portrait of Henry VIII., by Holbein, a cock, with the pomegranate and rose are introduced. The cock was one of the badges for Wales.

Rosa sine spina is on a three-halfpenny piece of Henry VIII.

KATHERINE OF ARAGON. The pomegranate burst open, conjoined with the Tudor rose² (Fig. 288). A sheaf of arrows—a rebus of Aragon.³

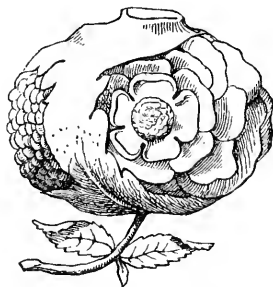


Fig. 288.—Katherine of Aragon.

On an achievement of Katherine is the motto of her father, Ferdinand the Catholic, *Tanto monta*. See SPAIN.

ANNE BULLEN. A stump of a tree couped and erased or, thereon a falcon argent,⁴ crowned with the royal crown, and holding a sceptre

¹ Randle Holmes, in Harl. MSS., 2035, 2076.

² "A plant of pomegranates in honour of the Queen Katherine, being her device," with a bush of red and white roses to represent Henry and his two sisters, were placed in the *garden-artificial*, which made part of a pageant at Greenwich.

³ Hall describes Henry VIII. at a

grand banquet given at Westminster in the first year of his reign as wearing a suite of "shorte garments, little beneath the points of blue velvet and crymosine, with long sleeves, all cut and lyned with cloth of gold, and the outer parts of the garments powdered with castles and sheafs of arrowes (the badge of his Queen Katherine) of fyne dokett (ducat) gold."

⁴ The Bullen crest.

proper, before him a bunch of flowers with both red and white roses issuing from the stump (Fig. 289), with the vain-glorious motto, *Mihi et mea*, "To me and mine,"—implying that by her was to be continued the royal line.



Fig. 289.—Ann, Bullen.

ANNE OF CLEVES. At her meeting¹ with Henry, her footmen had embroidered, in goldsmith's work, the black lion of Juliers, and the escarbuncle of Cleves.

Her wedding-ring was inscribed, *God send me wel to kepe*.²

KATHERINE HOWARD. Henry VIII. granted her arms of augmentation, as he had to Anne Bullen and to Jane Seymour.

KATHERINE PARR. Henry granted as badge a maiden's head, royally crowned proper, crined and vested or,³ conjoined to a part of a triple rose, red, white and red (Fig. 290). He also gave her augmentation to her arms.⁴

¹ Hall.

³ See BADGES, PARR, for Katherine's family arms.

⁴ The woodcut of the badges of Henry

² *Ibid.*

VIII.'s Queen, and some others of the English sovereigns, are copied from Willement's comprehensive work.

JANE SEYMOUR. Motto, *Bound to obey and serve*.¹

The badge, Fig. 291, is emblazoned upon a grant of lands made to her by Henry in the possession of the Duke of Somerset, whose crest, a phoenix or, in flames, issuing from a ducal coronet, forms part of the badge. See MANDRUCCIO, CRISTOFORO.



Fig. 290.—Katherine Parr.

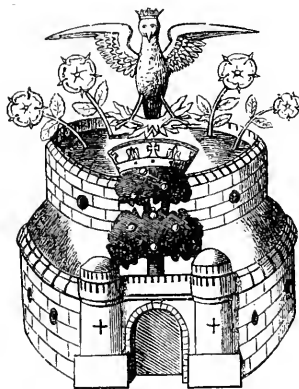


Fig. 291.—Jane Seymour.

EDWARD VI. and his sisters, used on a mount vert, a cannon on its carriage or, fired proper, with the ladle and sponge placed saltirewise in the base of the hill argent, stands, gold.² This badge appears on a portrait of Queen Elizabeth, by Luca de Heere, with the falcon of her mother. The sun-shining ;³ motto, *Idem per diversa*, "The same in diverse circumstances." Edward bore the Prince's feathers passing through a ducal coronet, rayonnated. Supporters, a lion gardant or, and dragon gules.

MARY. One of her devices seems to be an impalement of those of her parents. It may be described as the dexter half of a double rose (gules upon argent), barbed and seeded proper, impaled with a semicircle, per pale, vert and azure, therein a sheaf of arrows or, armed and feathered of the second and vert together, with a tasselled cord (forming a knot) of the first. The whole rayonnant and ensigned, with a royal crown, without arches, proper (Fig. 292).

Mary used when princess, the roses and pomegranate knit together, as borne by her mother, showing her descent from Lancaster, York, and Spain.⁴ Also the pomegranate alone.

¹ MS., Lib. Herald's Coll.

² Harl. MS., 2035.

³ Sir R. Cotton.

⁴ Sandford.

By persuasion of the Romish clergy, when she came to the throne, she bore a winged lion, drawing Truth out of a pit, with the motto, *Veritas temporis filia*, "Truth the daughter of time." This motto is on her English groats, half groats, and pennies, more or less con-

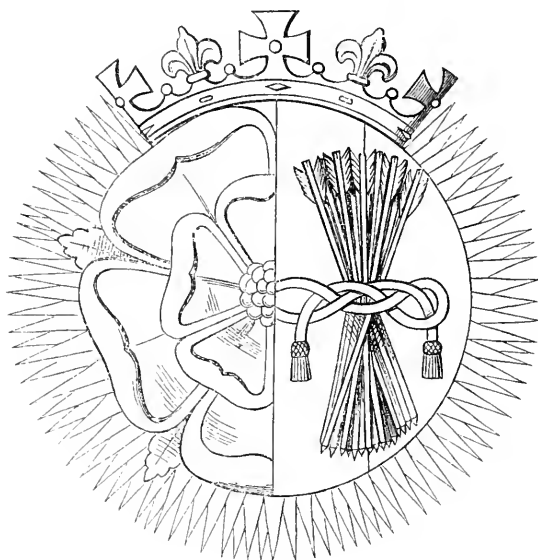


Fig. 292.—Mary.

tracted, struck before her marriage with Philip, and on the Irish shillings. After her marriage with Philip II., Mary bore his arms impaled with her own;¹ motto, *Dieu et mon droit*, or as above. A sword erected upon an altar; motto, *Pro ara et regni custodia*, "For the altar and defence of the kingdom."

ELIZABETH. A rose crowned, England, a fleur-de-lis crowned, France, and a harp or, stringed, argent, ensigned with the crown royal, for Ireland.² A rose, with the motto, *Rosa sine spina*, "Rose without the thorn;" or, *Rutilans rosa sine spina*, "Bright-red rose without the thorn," is on some of her coins. *Semper eadem*, sometimes with the phoenix, was her favourite motto.

¹ Mary's supporters were, a lion gardant, crowned, and a greyhound, or sometimes a dragon when alone; but when impaled with King Philip's arms, an

eagle dexter and a lion sinister.

² Elizabeth's supporters were the same as Edward VI.—a lion and greyhound. Motto, *Dieu et mon droit*.

"Ho! strike the flagstaff deep, sir knight:
 ye breezes waft her wide,
 Our glorious 'Semper eadem'—the banner of our pride."
 MACAULAY, *Spanish Armada*.

Elizabeth used her mother's badge of the falcon, with the crown and sceptre; and at a pageant at Norwich, 1578, it was exhibited as "her own badge," and is on the iron railing which surrounds her monument in Westminster Abbey.

Camden says her devices were numerous; "she most curiously used that of a sieve."

Video, "I see;" *Taceo*, "I am silent;" *Vivat prudentia regnam*, "Let the kingdom live by prudence," were among her mottoes.

She placed upon her medals and tokens the device of a phoenix, *Sola phoenix omnia mundi*, "The sole phoenix of the whole world;" and on the other side, *Et Angliæ gloria*, "And the glory of England," with her portrait full-faced.

Her portrait, by Zoffany, at Hatfield, shows her love of allegory and devices. The lining of her robe is worked with eyes and ears, and on her left sleeve is embroidered a serpent, all to imply wisdom and vigilance. In the other hand is a rainbow, with this flattering motto, *Non sine sole iris*, "No rainbow without the sun."¹

HOUSE OF STUART. The roses, both united (one within the other) and separate, for England. The other Stuart badges (now almost always crowned) were—The fleur-de-lis; a thistle, slipped and leaved; a rose and thistle impaled; the harp; and a lion rampant gules (the Scottish lion).²

"The ruddy lion ramps in gold,"
 SCOTT.

"Full white, the Bourbon lily blows,
 And fairer haughty England's rose;
 Nor shall unsung the symbol smile,
 Green Ireland! of thy haughty isle.

¹ Pennant's 'Journey from Chester to London.' At Hatfield is another portrait of Elizabeth, in which a spotted ermine, with a crown on its head and collar round its neck, is represented running up her arm; being an emblem of purity, is placed here as a compliment to the

maiden queen.—*Ibid.*, p. 411.

² The supporters, borne by James I. and his successor, are those which now support the royal escutcheon. Two unicorns were the supporters of Scotland. Charles I., Charles II., and James II. used *Dieu et mon droit*.

In Scotland grows a warlike flower,
 Too rough to bloom in lady's bower;
 His crest when high the soldier bears,
 And spurs his courser on the spears,
 O there it blossoms—there it blows—
 The thistle's grown above the rose!"

ALLAN CUNNINGHAM.

JAMES I. His motto, *Beati pacifici*, "Blessed are the peaceful," which, says Selden, well expressed his natural disposition. This monarch "was pictured going easily down a pair of stairs, and upon every step was written, 'Peace, peace, peace.'"

His great seal for Scotland bears, for legend, *Deus judicium tuum rege da*, "Oh God, give the King Thy judgment." On some of his coins he placed the divided thistle and the rose (Fig. 293); the legend, *Fecit eos in gentem unam*, "He made them into one people,"—sometimes *Semper eadem*.¹ On his English crowns of his first year, the motto

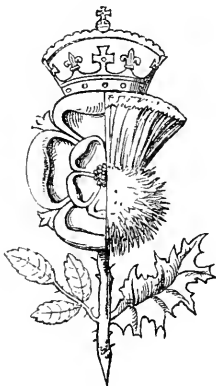


Fig. 293.—James I.

was, *Exurgat Deus, dissipentur inimici*, "Let God arise, and let His enemies be scattered."² On his sixpences of the second coinage, *Tueatur unita Deus*, "May God preserve them united." In 1605, the shillings struck at the Tower and sent to Ireland had on the reverse this legend, *Henricus rosas, regna Jacobus*, "Henry united the roses, and James the kingdoms."³

¹ July 10, 1607. Is an order to the embroiderer, for the surnamed liveries of the Guard, for "embroidering 248 coats of red cloth with roses and crowns imperial," "72 yards of crimson satin for

red roses," and "38 yards of white satin of Bruges for the white roses."—*Pell Records*, p. 67.

² Psalm lxxviii.

³ Simon.

Queen Anne bore, as one of the supporters of her arms, one of the savage men wreathed with ivy and bearing clubs, of Denmark, since designated and adopted for an inn sign-board as "The Green Man."

CHARLES I., and his two sons, used for motto on the great seal for Scotland, *Justicia et veritas*, "Justice and truth."

On the pieces struck to commemorate his coronation at Holyrood, 1633, was placed a great thistle, with many stalks and heads. Motto, *Hinc nostra crevere rosæ*, "Hence grew our roses," signifying that his right to the crown of England had arisen from the thistle of Scotland.

CROMWELL,¹ on his coins, had the motto, *Hoc nisi peritans mihi*² *adamant mea*, "I perish, unless these stick to me,"—the motto of Duke Alexander de' Medici.

CHARLES II. On his Irish pieces, *Oblectat et reparat*, "It delights and procures."

JAMES II., while Duke of York, bore for his badge as Lord High Admiral, an anchor argent, the ring and cable or.

WILLIAM AND MARY. On their seal for Scotland, the motto, *Favente Deo*, "God favouring." Under the royal arms, instead of *Dieu et mon droit*, was, "Ald I will maintain it," or *Je maintiendray*, the motto of the House of Orange.

In a portrait, in which he is represented in the robes of the garter, on the edge of his mantle was inscribed, *Veniendo restituit rem*, "He restored things by coming."

The "herse" of Queen Mary, which was erected in Westminster Abbey, bore several of the mottoes of her regal predecessors: *Dieu et mon droit*—*Semper eadem*—*Beati pacifici*—*Vivat prudentia regnam*.

ANNE, adopted, by a royal Act, the motto of Queen Elizabeth, *Semper eadem*. On her second great seal, a rose and a thistle are represented springing from the same stem, to which was sometimes added, *Concordes*, "Agreeing."

¹ The arms assumed by the two Cromwells, as Lords Protectors of England, on their great seal, were quarterly I. and IV. argent, a cross gules (cross of St. George) for England; II. azure, a saltier argent (the arms of St. Andrew for Scotland; III. or, a harp gules (the arms of St. Patrick) for Ireland; and or, an escutcheon, saltier sable, a lion rampant,

gardant, argent, for Cromwell. Supporters, a lion gardant crowned, and a dragon. The money of the Commonwealth has two shields united, the one bears the cross of England, the other the harp of Ireland.

William and Mary—the arms of Nassau in an escutcheon over those of England. ² Simon.

On the reverse of Queen Anne's coronation medal is, a heart crowned amidst oaken foliage, surrounded by the legend, "Entirely English," from her speech, on the first opening of Parliament, which she thus concluded: "As I know my own heart to be entirely English, I can very sincerely assure you there is not anything you can expect or desire from me which I shall not be ready to do for the happiness and prosperity of England, and you shall always find me a strict and religious observer of my word."

GEORGE I. His motto, used by the House of Hanover immediately before his accession, *Nec mens inferiora sorti*, "Nor is my mind inferior to my lot," evidently referring to the throne of England. He resumed the old motto, *Dieu et mon droit*.

The present royal badges, as settled at the Union, 1801, are: A white rose within a red—England. A thistle—Scotland. A harp or, stringed or, and a trefoil vert—Ireland. Upon a mount vert, a dragon passant, wings expanded and endorsed gules, for Wales.

PART III.—WAR-CRIES.

“The Lauder, rolling to the Tweed,
Resounds the ensenzie.”

Minstrelsy of the Scottish Border.

“Léadis li a demandé:
‘Qu’elle enseigne crierons-nous
Quant volrons raliér à vous,
Que nostre gent soit conneue?’”

ROMAN DE FLORIMONT, *MS., Bib. Impériale.*

“Our slogan is their lykewake dirge,
Our moat the grave where they shall lie.”

Lay of the Last Minstrel.

“The blyssyd and holy martyr Saynt George is patron of this realme of Englande,
and the crye of men of warre.”—*Golden Legend*, 1500.

“To every erle and knyghte the word is gyven,
And *cries a guerre* and slughones shake the vaulted heaven.”

CHATTERTON, *Battle of Hastings.*

THE WAR-CRY, *cri de guerre* of the French, the slogan¹ or ensenzie of the Scotch, is of the remotest antiquity. “The sword of the Lord and of Gideon,”—the battle-cry of the Israelites when engaging the hosts of Midian in the Valley of Jezreel—is perhaps the earliest record of the use of the war-cry which, now little used among civilized nations, still finds its representation in the war-whoop of the savage.

Each nation usually invoked its patron saint; but in war, each party had its separate cry. The “*droit de bannière et de cry de*

¹ Slogan, Slugan, Slughorne, Sloggaus, Ensenzies.

“And heard the slogan’s deadly yell.”

Lay of the Last Minstrel.

guerre," were conjointly the attributes of nobility. Of Sir Simon de Felbrigge, for instance, it is said, he was a gentleman "de nom, d'armes¹ et de cry."

"Percy, Percy!" was the rallying-cry at Otterbourne; and the cry of "A Warwick, a Warwick!" decided the fate of Banbury Field.²

So widely did the practice prevail in England, that, in 1495, an Act of Parliament was passed forbidding all these cries as productive of discord, and enjoining all noblemen and their retainers thenceforth to call only on St. George and the King.

The cries, "Crom-a-boo" and "Butler-a-boo," are especially prohibited. "Abo," from an early period was the cry of the Irish. "Laundarg Abo!—the Bloody Hand!—strike for O'Neil!" were the battle cries of the wild followers of the rebel Shan O'Neil, when he defied the forces of Elizabeth;³ and "Abo" now appears an adjunct to the mottoes of many of the nobles of Ireland, conjoined with the name of the chief fortresses of their family, as the "Crom-a-boo"⁴ of the house of Leinster, the "Shanet-a-boo" of the Earls of Desmond, the "Butler-a-boo," and many others. The calling the name of Macgregor was legally annulled in Scotland. The war-cry was sometimes granted by special favour of the sovereign. We read that at the battle of Fornova, Charles VIII., seeing his army in danger, addressed himself to the Seigneur de Montoisson,⁵ who commanded the rear-guard, crying, "A la recousse, Montoisson!" which so animated this brave lord, that he made a furious charge, which decided the fate of the day. King Charles thanked all the brave men for their timely aid, and especially the Dauphinese knight, to whom he granted the *cry de guerre*, "A la recousse, Montoisson," in perpetual remembrance of his bravery.⁶

The usual war-cry of the Kings of England was—"Montjoie,"⁷ "Notre Dame," "St. George."

At the siege of Jaffa, the watchword of Richard I. was, "Guyenne au Roi d'Angleterre," and the Black Prince, at the battle of Poitiers

¹ "And if no gentleman, why, then no arms."—*Taming of the Shrew*, ii. 1.

² At Stamford—

"Wells for 'Warwick' cry, and for the rightful crown,

The other call 'a York,' to beat the rebels down."—DRAYTON.

³ Froude.

⁴ Crom Castle, county Limerick, formerly belonging to the Fitzgeralds.

⁵ Philibert de Clairmont.

⁶ De Coste. *Eloges des Dauphins de Viennois*.

⁷ For an explanation of the term, Montjoie, see *Devices*, GUELDERES, Dukes of.

and Navarete, took his slughorn from the province, "St. George, Guyenne!"

"Dieu et mon droit," was probably a war-cry long before it was adopted as a royal motto, for Richard I. is recorded to have said, "Not me, but God and our right have vanquished France at Gisors."

The gain of the battle of Cressy was attributed to the especial invocation of St. George, in remembrance of which King Edward III. founded his chapel within the castle of Windsor.

King Edward was also wont to invoke St. Edward in any great strait. Walsingham gives an instance at the skirmish, in 1349, at Calais, when the king in great wrath and grief drew out his sword and most passionately called out, "Ha! St. Edward—ha! St. George," which his soldiers hearing, ran presently to him, and rushing violently upon the enemy, put most of them to the sword.

So Shakspeare gives it as the cry of each chief at the battle of Bosworth Field:

"Sound, drums and trumpets, boldly and cheerfully,
God and St. George! Richmond and victory!"

King Richard III., Act v., sc. 3.

And King Richard says:

"Advance our standards, set upon our foes;
Our ancient word of courage, fair Saint George,
Inspire us with the spleen of fiery dragons!"

Ibid.

And Prince Edward exclaims, before Tewkesbury's fatal fight:

"Then strike up, drums,—God and Saint George for us!"

King Henry VI., 3rd Part, Act ii., sc. 1.

As the old ballad runs:

"St. George, he was for England, St. Denis was for France;
Sing, Honi soit qui mal y pense."

Ballad of St. George for England.

"The Frenchmen shout forth 'Notre Dame,'
Thus calling on our Lady's name,
To which the highest host reply,
'St. George! St. George!' their battle cry."

Poem of the Fourteenth Century, Battle of Poitiers.

There is little doubt, the National Anthem is founded upon the watchword and countersign ordered through the royal navy by King Henry the Eighth's Lord Admiral, in 1545: "The watchwords in the

night shalbe thus—‘ God save King Henrye ;’ th’ other shal answer, ‘ And long to reign overus.’ ”

Thomas Norton concludes his singular address to the rebels of the North, in 1549, “ God save our Queene Elizabeth and confound her enemies.”

The Puritans brought in Scripture words ; and the war-cry of the tribes revolted from David, “ To your tents, O Israel,”¹ was adopted by the Republicans of the seventeenth century.

At the battle of Hylton-on-the-Wear, in 1644, the field-word of the Scots was, “ The Lord of Hosts is with us ;” that of the Marquis of Northampton, “ Now or never.”

Cromwell’s watchword or war-cry at Dunbar was, “ The Lord of Hosts.” This motto is on the first English military medal, A.D. 1651 or 1652.

The cry of Scotland was, “ St. Andrew ”—“ Hellicourt en Ponthieu.”

“ Uppon Sent Andrewe lowde eane they crye,
And thrysse they schowte on hyght,
And syne marked them one ovr Ynglysshe men,
As I have told yow ryght.

Ballad of Otterbourne.

“ And cry—‘ St. Andrew and our right.’ ”

Marmion.

The war-cry of “ Alban ! Alban ! ” was used at the battle of the Standard, 1138, by the Celtic portion of the army of the King of Scotland.

The Kings of France, called “ Montjoye, Saint Denys ! ”

“ Clisson, assura sa Majesté du gain de la bataille, le roi lui répondit : ‘ Connestable, Dieu le veùlle, nous irons donc avant au nom de Dieu et de Saint Denis.’ ”²

The great vassals of the French crown had each their own cry :

Anjou St. Maurice.

„ Rallie, Rallie.

„ Montjoie, Anjou.³

Artois Montjoie au blanc épervier.

Auvergne Clermont au dauphin d’Auvergne.

Bourbon Nostre-Dame, Nostre-Dame, Bourbon,
Bourbon.

Louis, Duke of Bourbon, was recognised by his cry at the siege

¹ 1 Kings xii. 16.

² Vulson de la Colombière.

³ “ René, ‘ Il erie Montjoye-Anjou car tel est sa plaisir.’ ”

of Verneuil, when fighting in the mine against the defenders of the town; and the Constable Bourbon was killed at the siege of Rome, when giving the signal for the assault; his last words were, "Bourbon marche devant."

Bar	Bar au riche duc.
Bretagne	Saint Yves, Saint Malo !
"	Au feu, au feu.
Burgundy	Chastillon au noble Duc.
"	Montjoie, Notre-Dame, Bourgogne.
"	Bourgogne, Bourgogne.

Philip the Bold cried, "Moult me tarde;" and after the battle of Rosbec, so satisfied was he with the people of Dijon, that he granted many privileges to the city, and among others, that of bearing his arms and using his "cri." As this motto was inscribed in this way

Moult tarde
me on their standards, many in reading saw only the two

words, Moult-tarde; hence the sobriquet of "Moutardes de Dijon," Moult being the old French for "beaucoup"—much. See BURGUNDY, PHILIP THE BOLD.

M. le Roux de Lincy doubts the truth of this etymology, as "moutarde de Dijon" is mentioned in a song of the eleventh century, showing the city was already famous for its mustard, the name recalling its pungent quality, *Mout*, much—*arde*, burns. "Il n'est moutarde qu' à Dijon," is a proverb of the fifteenth century.

Champagne	Passavant ¹ le meilleur.
Thibaut (Count of) .	Passavant là Thiébaud.
"	Chartres et Passavant.
Flanders	Arras.
" (Counts of) . . .	Flandres au lion. ²
Foix	Béarne, Notre Dame Béarne. .
Guienne	Guienne au puissant duc.
Normandy	Diex aïe Dam Diex aïe,—i.e., Dieu nous aide, le Seigneur Dieu nous aide.
Rouen	Rouen.

¹ One of the Counts of Chartres, in a combat between him and Richard, the first Duke of Normandy, used as a war-cry, "Passavant,"—a cry which became hereditary in the family, and many of his

successors, the Counts of Champagne and Brie, bore on their seals the motto, "Passavant le meilleur."

² Alluding to the lion on their standard.

At the battle of Hastings, at the outset, the Saxons cried, "Holy Crosse, God Almighty!—Holy Crosse, God Almighty!" And the Normans cried, "Nostre Dame, Dieu aÿ nous ade,"—Our Lady and God help us. But during the fight, the Saxons cried, "Ouegt, ouegt,"—Out, out!

So, in the Roman de Rou :

"François crie 'Montjoye,' et Normans 'Dexaie,'
 Flamans crie 'Aras,' and Angevin 'Rallie,'
 Et li quens Thiebaut, 'Chartres et Passavant' crie."

Order of the Saint Esprit, Au droit désir, au droit désir.

Armenia (Lusignan) . Ermenie, au Noble Roy.

Austria (Empire) . . A dextre et à senestre,—i.e., exhorting to
 strike right and left.¹

„ Emperor Otho Rome.

„ Hungary . . Notre Dame, à la recousse.

Belgium :

Brabant (Dukes of). Louvain au riche duc.

„ „ . Louvain, Louvain.

„ „ . Limbourg, Limbourg.

„ „ . Limbourg, à celui qui l' a conquis.

Douay . . . Douay.

Enghien (Lords of). Enghien.

Ghent (Insurgents

of) . . . Gand, Gand, Les chaperons blancs.

Gueldres (Dukes of) Gueldres.

Duke Adolphus fell at Tournay, 1477, uttering his war-cry.

Hainault . . . Notre Dame, Haynaut.

„ . . . Haynaut, au noble comte.

„ . . . Haynaut, Haynaut.

Bohemia . . . Christos, Christos.

„ . . . Prague, Prague.

Italy :

Bentivoglio (Lords

of) . . . Serra. See BENTIVOGLIO.

Church . . . Notre Dame, Saint Pierre.

„ . . . Saint Pierre.

¹ Menestrier.

Florence Gigli.
 „ Marzocco.

“Marzocco,” the war-cry of Florence, was the name given to the Florentine lion, which is still to be seen upon some of her ancient gates. A stone figure of the lion was set up in all places subject to her sway, and the name shouted as a battle cry by her armies.¹ The name is said to be derived from the Hebrew *Mare*, form or appearance, and *Seiahhal*, a great lion.

Italy :

Medici Palle.
 Milan Milan, au vaillant Duc.
 Two Sicilies . . René d'Anjou—Montjoie d'Anjou.
 Venice Marco.

GREAT BRITAIN AND IRELAND.

Berwick A Berwick! a Berwick!
 Bothwell Bothwell! Bothwell!

“Bothwell! Bothwell! cried bold.”—*Flodden Field*.

Bourke Gabriagh-a-boo.
 Bowes A Bowes! a Bourke!
 Bruce The Bruce! the Bruce!

“The Bruce! the Bruce! to well-known cry,
 His native rocks and woods reply.
 The Bruce! the Bruce! in that dread word,
 The knell of hundred deaths was heard.”—*The Lord of the Isles*.

Bulmer A Bulmer! a Bulmer!
 Butler Butler-a-boo.
 Colquhoun Cnock Elachan.
 Craig Elachie . . Stand sure.
 Darnley Jamais arrière Darnley. *See* AUBIGNY.
 Derby Lancelstre au Comte Derby.
 Desmond Shanet-a-boo.
 Douglas Douglas, Saint Gilles.
 „ (Earl Selkirk) Jamais arrière.
 Drummond Gang Warily. *See* BADGES.

¹ The Torre del Marzocco, at Leghorn, upon it as a weathercock.—MURRAY'S
 derives its name from the lion placed *Handbook of Northern Italy*.

Felbrigge (Sir Simon de) Sanz juver.

Fenwick A Fenwyke! a Fenwyke! a Fenwyke!

The house of Percy ever ranked the Fenwicks among the most valiant of its retainers, and in Border warfare the banner of the gorged phoenix in the burning flame, always appeared with that of the silver crescent. *See* BADGES, FENWICK.

“We saw come marching over the knowes,
Five hundred Fenwicks in a flock;
With jack and spier, and bowes all bent,
And warlike weapons at their will.”

The Raid of the Redswire.

The ancient epithet of the family is, “The fierce Fenwicks”—
“The fearless Fenwicks.”

“Proud Wallington was wounded sair,
Albeit he be a Fenwick fierce.”

Gage Courage, sans peur.

Gordon Gordon—Bydand.

“The Border slogan rent the sky!
A Home! a Gordon was the cry.”

Marmion.

Gough Faugh-a-Bollagh (Clear the way).

Grant Craig Ellachie, or Crag Ailichie.

Halliday of Annandale A Holy Day.

Hamilton Through.

Hay Spare nought.

Hill Avancez.

Home A Home, a Home.

“And shouting still a Home! a Home!”

Lay of the Last Minstrel.

„ of Wedderburn Remember.

Innes Betraist.

Johnston, Warden of the Marches. Light thieves all; i.e.,
“Alight from your horses and surrender”—their old war-cry
and motto. The family now use for motto, *Numquam non*
paratus, “Never not ready.”

Ker Jedart’s here.

Mae Farlane Loch Sloy

Mae Gregor Ard¹ Callichie, or Challuh.

¹ Ard, Mountain.

Mac Kenzie . . . Tulloch Ard.

Monmouth (Duke of). Soho.

Soho Square, begun in the time of Charles II., was the residence of the unfortunate Duke of Monmouth, after whom it was called Monmouth Square, and subsequently King's Square. On his death, his admirers changed the name to "Soho," the word of the day at the field of Sedgmoor.¹

Montford (Simon de) . Toulouse, Toulouse Montjoie.

Napier . . . Sans tâche—Ready, aye ready.

Northern Counties. The blazon and word of the Northern Counties was—Snaffle, Spur, and Spear.

"The lands that over Ouse to Berwick forth do bear,
Have for their blazon had, the snaffle, spur, and spear."

DRAYTON, *Polyolbion*, Song 33.

In the 'Lay of the Last Minstrel,' William of Deloraine, addressing the body of Richard, the Dark Musgrave, says:

"Yet rest thee God, for well I know,
I ne'er shall find a nobler foe!
In all the northern counties here,
Whose word is snaffle, spur, and spear.

Canto v., st. 29.

"Forth to the Field," was a cry used in the fourteenth and fifteenth century by the lords of the north, and was used at Flodden Field:

"Now they that lately would have staid,
With foremost cried, 'Forth to the Field.'"

Percy . . . Percy! Percy!

" . . . A Percy! a Percy!

" . . . Esperance, Percy.

" . . . Thousands for a Percy.

No war-cries are more household words than those of Percy.

"Percy! Percy!" was the rallying cry at Otterbourne,—at that fray where "every man myght full well knowe were the Whyte Lyon, the Lucettes, and the Cressaunts both."

Drayton, describing the battle, says:

"When Henry Hotspur so with his high deeds inflamed
Doth second him again, and through such dangers press,
That Douglas' valiant deeds be made to seem the less,
As still the people cried, 'A Percy, Esperance.'"

¹ Pennant.

At Shrewsbury, the cry of Hotspur's army was, "Esperance Percy," while that of the king was "St. George." Shakspeare makes him exclaim :

"Now,—'Esperance! Percy!' and set on!
Sound all the lofty instruments of war,
And by that music let us all embrace;
For, heaven to earth, some of us never shall
A second time do such a courtesy."

King Henry IV., 1st Part, Act v., sc. 2.

Again, when he chooses his horse, he says :

"That roan shall be my throne;
Well, I will back him straight: O 'Esperance!'
Bid Butler lead him forth into the park."

Ibid., Act ii., sc. 3.

In this fight, one of the leaders of the "conspiracy of the three Henrys," as Bolingbroke's rebellion was termed, was slain; he finishes his dying speech thus :

"Add, therefore, this to 'Esperance,' my word,
Who sheddeth blood shall not escape the sword."

Mirror for Magistrates, 1574.

"Thousands for a Percy," was the cry (1536) when Captain Ashe of the Pilgrimage of Grace waylaid Sir Thomas Percy and persuaded him to join him, for which he was hanged at Tyburn.

Queensbury . . . Forward.
Rokeby . . . A Rokeby! a Rokeby!
Scott . . . Mount for Branksome.
Seton (Earl of Morton) Set-on.
Shafto . . . A Shaftoe! a Shaftoe!

At the "Raid of the Redswire"—a hostile meeting between the English and Scotch wardens, in 1575,—one of the war-cries of the former was, "A Schaftan and a Fenwick." The Scots had the honour of the day.

"Young Henry Schaftan, he is hurt,
A souldier shot him with a bow."

Stanley . . . Stanley! Stanley!

This slogan was raised at the battle of Flodden Field by the followers of the stout Stanley (Sir Edward Stanley), and when Lord Surrey was sorely pressed by the Scots, this gallant warrior came forward.

"Now trebly thundering swelled the gale,
And—Stanley! was the cry."—*Marmion*.

“ And Stanley stout they all did cry ;
 Out went anon the grey-goose wing,
 And amongst the Scots did fluttering fly.
 And though the Scots at Stanley’s name
 Were ’stonished sore, yet stout they stood.”

Ballad of the Battle of Flodden Field.

In this battle the Scots did not yield until their monarch lay dead
 with eight to ten thousand men on the field :

“ Flodden’s fatal field,
 When shiver’d was fair Scotland’s spear,
 And broken was her shield !”—SCOTT.

Talbot A Talbot ! a Talbot !

“ His soldiers spying his undaunted spirit,
 ‘ A Talbot, a Talbot !’ cried out amain,
 And rush’d into the bowels of the battle.”

King Henry VI., 1st Part.

Thirlwall A Thirlwall ! a Thirlwall ! a Thirlwall !

Tynedale A Tindall ! a Tindall !

„ Tynedall to it !

“ The raise the slogan with ane shout—
 ‘ Fy, Tindaill to it, Jedburgh’s here !’
 I trow he was not half sae stout,
 But anis his stomach was asteir,
 Wi’ gun and genzie, bow and speir,
 Men might see mony a cracked crown.”

Raid of the Redswire.

Warwick A Warwick ! a Warwick !

FRANCE AND OTHER COUNTRIES OF EUROPE.

Ailly (Picardy) . . The same.

“ Ailly, Mailly, Créquy,
 Tel nom, telles armes, tel cry.”

These three families have “armes parlantes,” and their war-cry was
 their own names.

Alleman Robur.

„ Place, place à madame.

Motto, *Gare la queue des Allemands*. During the thirteenth and
 fourteenth centuries, the mountainous region between the Isère and

the Drac was the domain of an immense number of lords, who all bore the name of Alleman. Never was there so large a family, and all grouped round their chiefs with the most jealous care. They maintained a perfect equality, intermarried, judged their own quarrels, and, on every occasion, assisted each other. Ill betide the imprudent neighbour who offended the humblest of the Allemans. On the complaint of the injured party, a family council assembled, war was voted by acclamation, and the warrior bands marched forth to punish the aggressor. From the ardour with which this family avenged the slightest offence, arose the proverb, "*Faire une querelle d'Alleman*;" i.e., founded upon nothing, which was said in Dauphiné to those who engaged in a difficult enterprise, warning them to beware of the consequences.

Amboise	.	.	.	.	Amboise.
Amerval	.	.	.	.	Boulogne.
Anglure	.	.	.	.	Saladin.
"	.	.	.	.	Damas.
Antoing	.	.	.	.	Bury.
Arces	.	.	.	.	Arces.

Motto, *Le bois* (or *Le trone*) *est vert et les feuilles sont arces* (burned); meaning, there was still strength and vigour in their house, though the name implied a thing consumed. Antoine d'Arces, styled *Le Chevalier Blanc*, was one of the most celebrated knights-errant of his time. James IV. of Scotland was much attached to him, and made him sleep in his room. He was assassinated through envy, in the reign of James V.

Asnois.

" *Le sire d' Asnois*
Est la fleur du Nivernois."

Aspremont	.	.	.	.	Aspremont.
Aubergeon.					

Motto, *Maille à maille se fait l'aubergeon*—that is, as the mailed hauberk is composed of small rings joined together, and the making of it is the work of time and patience, so this proverb implies that patience and perseverance accomplish every thing.

Auxerre (town)	.	.	.	.	Notre Dame d'Auxerre.
Aymeris	.	.	.	.	Ligne.

Bacquehem . . .	Neufville.
Bailloncourt . . .	Landas.
Barbanson . . .	Barbanson.
Barville . . .	Dieu à nous.
Baudet . . .	Cambrasis.
Baudoul . . .	Jauce.
Baufremetz . . .	Wavrin.
Bauffremont . . .	Bauffremont.

Motto, *Dieu ayde au premier Chrestien.*

Epithet, "Les bons barons."

"Riche de Chalon, noble de Vienne,
Fier de Neufchatel, preux de Vergy ;
Et la maison de Beaufremont
D'où sont sortis les bons barons."

Bar . . .	Au feu ! Au feu !
Bazoches . . .	Châtillon.
Beaumanoir . . .	Bois ton sang, Beaumanoir.
Beaumont . . .	Beaumont ! Beaumont !
Beaujeu. Motto,	<i>A tout venant beau jeu.</i>
Beauveau . . .	Beauveau.
Beauvoir . . .	Wallincourt.
Bellecombe . . .	Bellecombe.
Belleforière . . .	Bernemicourt.
Beranger . . .	Gare la queue des Berangers.

There is a common saying in Dauphiné :

"Arcees, Varces, Granges, et Commiers,
Tel les regarde qui ne les ose toucher,
Mais guare la queue des Allemans and des Berengiers."

The Beranger used to cry the names of the principal estates belonging to each branch of the family.

Berghes (Saint Win- noc) . . .	Berghes, à Madame de Chasteaubrun.
Berlaimont . . .	Berlaimont.
Bernière . . .	Ah ! Fuge !
Bertrincourt . . .	Boulogne.
Béthune Sully . . .	Béthune.
Beverne . . .	Beverne.
Binch . . .	Binch.

Blacas (Provence)	. . .	Vaillance de Blacas.
Blamont	. . .	Blamont.
Blanquemaillé	. . .	Tournay.
Blecourt	. . .	Cambraisis.
Blondel	. . .	Gonnelieu.
Boiseon	. . .	Talbia.
Boubers, (Abbeville)	. . .	Abbeville.
Bouillé de Chabriol	. . .	Le Charriol.
"Riche Bouillé Noble Vassy."		
Bournonville	. . .	Bournonville.
Bousies	. . .	Bousies au bon Chevalier.
"	. . .	Les Corbeaux.
Boussois	. . .	Boussois.
Bouton de Chamilly	. . .	Ailleors iamais.
Braine	. . .	Gaure.
Bressieu	. . .	Bressieu.
Briançon (Lords of Varces)	. . .	Varces.
Buigny de Brailly	. . .	Va ferme à l'assault.
"	"	Buigny à la prise.
Borliot (Flanders)	. . .	Groeninge vel, Groening velt.
Bréhan.		
"Foi de Bréhan Mieux vaut qu'argent."		
Bury	. . .	Bury.
Buves	. . .	Buves tost assis.
Campeau	. . .	Escaillon denaing.
Cantaing	. . .	Cambresis.
Cardevac d'Avrincourt	. . .	A jamais Cardevac.
"	"	Au ciel Beaumont.
"	"	Mieux mourir que ternir.
Carondelet	. . .	A moi, Chauldey.
Carpentier de Crécy	. . .	Carpentier.
Castillon	. . .	Diex el volt.
Caumont la Force.	. . .	Ferme Caumont.
Cauny	. . .	Croisilles.
Cavech	. . .	Graincourt.
Cayeux	. . .	La folie.

Châlons. Epithet, "Riche de Châlon."
 Chapel de la Pacherie. Murat.
 Charny Charny ! Charny !
 Chastelet Priny ! Priny !
 Chateaubriant . . . Chateaubriant.

Motto, *Mon sang teint les bannières de France.*

Chateaufort . . . Chateaufort !
 Chateaufort . . . Chateaufort à l'arbre d'or.
 Chatte or Chaste . . Chatte.
 Chastillon Chastillon.
 Chauvigny Chevaliers pleuvent, Jerusalem !
 Chartres Chartres, Passavant.
 Chef du Bois . . . Penhoët.
 Clermont Clermont.
 Coëtmen Hary avant.
 Commiers Commiers.
 Cordes-Watripont . . Cul à Cul.
 Coucy Notre Dame au Seigneur de Coucy.
 „ Coucy à la merveille.
 „ Place à la bannière.

Motto, " Je ne suis roi, ne duc,
 Prince ne comte aussi ;
 Je suis le sire de Coucy "—

taken, it is said, by Enguerraud III., Sire de Coucy, when the great vassals, having entered into a league against the throne, during the minority of Louis IX., offered the crown to De Coucy, who refused it. The eventful history of his nephew Raoul and the Dame de Fayel is well known.

Coyeghem Courtrai.
 Cramailles Au guet.
 Créquy Nul ne s'y frotte. *See AILLY.*
 „ A Créquy, Créquy le grand Baron.

"Créqui haut baron,
 Créqui haut renom."

JEAN DE CRÉQUY (+ 1473). One of the most skilful of the generals of Charles the Bold, and one of the first twenty-four Knights of the Golden Fleece. *See DEVICES, CRÉQUY.*

Crombrugghe . . .	Gand ! Gand.
Crupilly . . .	Sorel.
Culleant (Sire de) . .	Au peigne d'or ;
Damas . . .	Damas.
Dauchy . . .	Montigny Saint Christophe.
De l'Isle (Barons) .	Frayes Phalempin ;

because they were descended from the ancient Lords and Barons of Phalempin, in Flanders.

De la Palu . . .	Hé Dieu, aidez-moy.
Desclabes . . .	Chievre.
Desmaisières . . .	Wallincourt.
Dorbais . . .	Dorbais.
Du Blé (Burgundy).	Motto, <i>En tout temps du Blé.</i>
Du Puy . . .	Montbrun.
Duguesclin . . .	Notre Dame Duguesclin.
Durfort de Duras .	Duras.
Dolhaim . . .	Boulogne.
Eechaute . . .	Grimberghes.
Escauffours . . .	Mancicourt.
Espiard.	

“ Qui a affaire aux Espiard
Il s'en repand, tost ou tard.”

Dijon Proverb.

Estrepy . . .	Estrepy.
Eternac . . .	Main droite.
Fages . . .	Intacta.

✓ Faudray (Seigneurs de). Motto, *J'ay* ✓ *Falu*, ✓ *Faux*, et ✓ *Faudray* ;
meaning that they possessed the houses of Falu, Faux, and Faudray.

Faily . . .	Renty.
Feillens . . .	Valeur.
Fiennes . . .	Artois le noble.
Flocquette . . .	Griboval.
Flotte . . .	Flotte.
Fressies . . .	Escaillon Denaing.
Gallean . . .	Semper magis.
Gamaches . . .	Gamaches.
Gaucourt . . .	Gaucourt.
Genlis . . .	Au guet ! au guet !

Gavre (Counts) . . . Gavres au chappelet.
 Gillon Descordes.
 Glarges Montigny au béliér.
 Gléon Au Seigneur de Gléon.
 Goderie Graincourt Saint-Haubert.
 Godin Hordaing le Sénéchal.
 Gillon von Basseghem. Cordes ! Cordes !
 Gillon de Gœmaringhe Cordes ! Cordes !
 Gognies Boussoy.
 Gouchy Place à la bannière.
 Goujon.

“Jamais Goujon, fût ou poisson ou homme, ne valut rien.”

Goyon de Matignon . Liesse à Matignon.
 Graincourt St. Hubert.
 Grandson. Motto, *A petite cloche grand son.*
 Graville (Sires de).

“Syre en Graville premier,
 Que roi en France.”

Grolée Grolée.

Motto, *Je suis Grolée.*

Guiffrey Boutieres.
 Guillaumanches de
 Boscage Guillaumanches.
 Guise Place à la bannière.
 Guistelle Guistelle.
 Grebert Haucourt.
 Hamel, du. Escaillon Denaing.
 Hameyde Hameyde.
 Hamaricourt Hamaricourt.
 Harves Bury.
 Haspres Wallaincourt.
 Hauchin Montigny, Saint Christophe.
 Haucourt Wallaincourt.
 Haussy Haussy.
 Hautefort Altus et fortis.
 Hautecq Enghein.
 Hazebrook (Seigneurs
 de) Help, God, Hazebrook.

Hemskirke	Hemskirke.
Hemricourt, de Grune .	Hemricourt.
Hertaing	Dubois de Hove.
Honnecourt	Oisy.
Hostung	Hostung.
Jars	Rochechouart.
Joinville	Joinville.
Juigné	Battons et abattons.
Kerancourt	Defends toi.
Kerautret	Marthezé.
La Baume Montrevel .	La Baume.
La Baume (Comtes de Suze)	Suze.
Lachatre	A l'attrait des bons Chevaliers.
La Croix Chevrières .	Guerre ! Guerre !
Ladouve	Saint Aubert.
Lahaye. Motto, <i>Bonne est la haye autour du bled.</i>	
Lalaing	Croisilles.
Lannoy	Lannoy.
La Moussaye	Honneur à Moussaye.
La Palu	Eh ! Dieu, aydez-moy !
La Poipe	La Poipe.
La Poix de Frémin- ville	En avant.
Laplanche. . . .	Fiennes.
La Roche-Fontenilles .	Guyenne ! Guyenne !
Latour (Comte de Bou- logne)	Latour Bertrand.
Latour d'Auvergne .	Latour.
La Tremouille . . .	La Tremouille !
Lauwereyns	Diepenhede ! Diepenhede !
Le Carlier de Herly .	Buene vendegies.
Le chat de Kersaint.	

Motto, *Mauvais chat, mauvais rat.*

Leclerc	Bernemicourt.
Ledoynée	Descordes.
Lefevre-Graintheville .	A l'éclat des roses.
Lenoncourt	Lenoncourt.

Lens	Gaure.
Levy	Dieu aide au second Chrestien.
Liancourt	Liancourt.
Lievin-Famay	Saint Aubert.
Limoges (Count de)	Saint Lienard.
Ligne	Ligne.
Lignières	Lignières.
Longueval-Bucquoy	Dragon.
Longueville	Hainaut.
Lonsart	Cambrasis.
Loz	Loz.
Loras	Un jour Loras.
Mailly	Mailly ! Mailly !
Malaincourt	Wallaincourt.
Malarmey	Sans peur.
Malestroit	Malestroit.
Mancicourt	Crévecœur.
Mantainard	Plutôt mourir.
Marchin de Clermont	
des Dunes	Marchin.
Mathan	Mathan.
Maubec	Maubec.
Maugiron	Maugiron.
Mauny	Haynault l'ancien !
„	Mauny ! Mauny !
Mello	Mello.
Melun	A moy Melun.

Motto, *Tout ou rien contente Melun.*

Merle, de la Gorge	Or, sus, fier !
Merlo	Merlo.
Mœurs	Mœurs au comte !
Molac	Cric à Molac !
Montafilan	Hary avant !
Montagu	Montagu.
Montchenu	Montchenu.

Motto, *La droite voie.*

Montcornet	Montcornet.
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Monteynard . . .	Monteynard.
Montezon . . .	A la recousse Montezon.
Montfort (Simon de) .	Toulouse! Toulouse!
” ”	Montjoie!
Montgardin . . .	Montgardin.
Montmorency . . .	Dieu ayde au premier baron Chrétien.
Montigny . . .	Montigny.
Monts . . .	Fortis ut mons.
Moreton de Chabrillan	Moreton! Moreton!
Morhier . . .	Morhier de l'extrait des preux.
Morges. . .	Morges.
Morlaix (town). Motto,	<i>S'ils te morde, mors-les.</i>
Mouy . . .	Sechelles.
” . . .	Saucourt.
Mortagne . . .	Tournay.
Neufchastel (Lords of)	Espinart à l'Escosse.
Epithet, “Fier de Neufchâtel.”	
Neve . . .	Worde! Worde!
Noyers . . .	Noyers.
Nivelles . . .	Tournay.
Nemours (Duc de) of the House of Savoy.	

Motto, *Suivant savoye.*

Offeremont . . .	Clermont.
O'Rourke de Gousen	
(Lord of Gousen,	
Flanders) . . .	Victorious.
Onorati . . .	Libertas.
Orville . . .	Hesdaing, Wallaincourt!
Oudart . . .	Estrée.
Pantin . . .	Pantin, hardi, en avant!
Pautres.	

“Pautres, Chambes et Tisons,
Sont d'Angoulesme les anciennes maisons.”

Penhoët . . .	Penhoët.
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“Antiquité de Penhoët, Vaillance de Chastel.
Richesse de Kerman, Chevalerie de Kergournadec.”

Pequeny . . .	Boulogne.
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Plessis-Grenedan . . . Plessis-Mavron.

Pontallier . . . Pontallier.

Pot . . . A la belle.

Poissieux (Head of the) Capdorat.

Seigneurs du Passage, of whom (temp. Charles VII) was Imbert de Poissieux, surnamed Capdorat, on account of his fair hair.

Préaux . . . César-Auguste.

Prye, or Prie . . . Chants d'oiseaux ;

parcequ'ils avoient chargé l'ennemi dans une embuscade où chantoient des oiseaux.—MENESTRIER.

Pusignan . . . Prosperité.

Puy, Du.

“ N'est noble qu'à demy,
Qui n'est de la race Du Puy ”

Quiqueran de Beaujeu Flandres.

Quirit . . . Va ferme à l'assaut, Quirit, à la prise !

Rambaulds de Samiane. Epithet, “ Sagesse des.”

Rabiers . . . Victoria.

Rais Ramequeu . . . Rais Ramequeu.

Rassenghien . . . Rassenghien.

Recourt du Sart . . . Aux châtelains.

Reiffenberg . . . Reiffenberg ! Reiffenberg !

Renty . . . Renty. *See* Rubempré.

Rethel . . . Rethel.

Ribaumont . . . A moi, Ribaumont !

Rieux . . . A toute heure Rieux.

“ A tout heurte béliet, à tout heurte Rieux
Tout un,”

Rivoire . . . Romanieu.

Robien . . . Rocq-Bihan.

Rodes . . . Rodes.

Rogemont . . . A moi.

Rohan . . . Plaisance.

Motto, *Roi ne puis
Prince ne daigne
Rohan je suis.*

Rosières . . . Grande joie.

Rubempré . . . Rubempré.

“Rubempré, Rambures, et Renty,
Belles armes, et piteux cry.”

MENESTRIER.

Sabran. Motto, *Simplesse de Sabran*.

Salvaing . . . A Salvaing, le plus Gorgias.

Motto, *Que ne ferois je pour elle ?*

Sancerre . . . Passavant, Notre Dame Sancerre.

Sassenage . . . Sassenage.

Saucourt . . . Saucourt.

Saveuse . . . Saveuse.

Selles . . . Selles.

Senecey (Burgundy) . Motto, *In virtute et honore Senesce*.

Sève . . . Justice.

Selly . . . Selly.

Sillery de Genlis . . Au guet ! au guet !

Soyecourt . . . Soyecourt.

Saint Malo. Motto, *Saint Malo au riche Duc*.

Saint-Martin d'Aglié . In armis jura.

Sainte-Maure . . . Sainte-Maure.

Saint-Sevère . . . Brosse.

St. Paul (Count de) . Lezignem.

Tancques . . . Tancques ! Tancques !

Terney.

“Terny, Viry, Compey,
Son le meillou maison du Genevey.
Salenove e Menton
Ne le craignon pas d'un bouton.”

Tonduti . . . Rallions nous.

Terrail (Bayard) . . Terrail (Bayard).

Theys . . . Theys.

Tholon . . . Sainte Jalle.

Tour Du . . . La Pucelle.

Tournon . . . Au plus druz.¹

Toustain . . . Toustain.

Toutenoutre . . . Tout en outre.

Trie et Piqueny . . Boulongne.

¹ Au plus épais et au plus gros de la mêlée.

Urre	Urre.
Valery	Valery.
Varagne	Deo juvante.
Varax	Varax.
Vassy	Chastillon.

Epithet, "Noble Vassy."

Vaudenay	Au Brut! au Brut!
Vaudray. <i>See</i> Faudray.	
Vendôme, Count . . .	Chartres.
Veranneman	Veranneman.
Vergers de la Roche- jaquelin	Vendée! Bordeaux! Vendée!
Vergy	Vergy à Nostre-Dame!

Epithet, "Preux de Vergy." Motto, *Sans varier*, "Always firm in their fidelity to their sovereign."

Vienne	Saint George au puissant Duc.
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Epithet, "Noble de Vienne." Motto, *Tot ou tard vienne*; or, *A bien vienne tout*.

Vervin	Roussy à la merveille.
Ville	Estrepy.
Villeneuve	A tout!
Vilain.	

Epithet, "Vilain sans reproche."

Villenoir	A la belle.
Villers	Villers.
Virieu	Virieu.
Wallincourt	Wallincourt a court ouverte. ¹
Waroquier	Hersin. ²
Waudripont	Cul à cul, Waudripont.
Wavrin d'Helissard .	Wavrin! Wavrin!
" "	Moins que le pas.
Wignacourt	Quieret.

¹ Parceque c'etaient de riches seigneurs qui tenaient table ouverte,

² "Je te donneray les armoiries de Va-

roquier;" this proverb means, I will give you a box on the ear, the arms of Waroquier being a mailed hand.—MENESTRIER.

M. le Roux de Lincy (*Proverbes Français*) gives the following list of the sobriquets of the principal families in Dauphiné, Provence, and Vaud.

DAUPHINE.

Paranté d'Alleman.	Amitié de Beaumont.
Prouesse de Terrail.	Bonté de Granges.
Charité d'Arées.	Force de Commiers.
Sagesse de Guiffrey.	Mine de Theys.
Loyauté de Salveing.	Visage d'Arvillars.

PROVENCE.

Hospitalité et bonté d'Agout.	Desloyauté de Beaufort.
Libéralité de Ville-Neuve.	Gravité d'Arcussia.
Dissolution de Castellane.	Sottise de Grasse.
Sagesse de Rambauds de Simiane.	Vaillance de Blaccas.
Fallace et malice des Barras.	Opinion de Sado.
Simpleesse de Sabran.	Prud'homie de Cabassole.
Fidélité de Boliars.	Bonté de Castillon.
Constance de Vintimille.	Subtilité de Gérénte.
Témérité et fierté de Glandevéz.	Ingéniosité d'Auraizon.
Prudence de Pontevez.	Finesse des Grimauds.
Inconstance de Baux.	Grandeur des Porcellets.
Envieux de Candole.	Vanité des Bonifaces.
Communion de Forcalquier.	Vivacité d'esprit des Fourbins.
Riches d'Aperioculos.	Légèreté de Loubières.

VAUD.

Grandeur d'Alinges Coudrée.	Amitié de Gumoens.
Antiquité de Blonay.	Accortise de Martine.
Noblesse d'Estavaye.	Politique de Ceriat.
Franchise de Vilarzel.	Ingénuité de Sacconay.
Hautesse du cœur de Gingius.	Chicane de du Gard.
Parenté de Joffray.	Naïveté de Mestral-Payerne.
Piété de Chandieu.	Gravité de Maillardoz.
Bonté de Pesmes.	Simplicité de Roverea.
Richesses de Mestral-Aruffens.	Gaillardise de Lavigny.
Hospitalité de d'Aulbonne.	Mesnage des Loys.
Prudence de Tavel.	Vivacité d'esprit de Ennezel.
Sagesse de Signeux.	Vanité de Senarelens.
Générosité de Praroman.	Indifférence des sperlins.
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„	Mortuos vivificat	„
„	Nec sibi parit	„
„	Ut vitam habeant	„
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